

• No. 106 • November 1 • \$2.50 (\$3.50 in Canada)

AMAZING HEROES



Meet The New Wonder Woman!

REID FLEMING

WORLD'S TOUGHEST
MILKMAN

NOW! WHO'S THE
STRONGEST MAN HERE?



WORLD'S TOUGHEST
COMICS



No. 108 AMAZING HEROES Nov. 1

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MORE TALK ABOUT THE
BATMAN



OUR COVER: Describe her
you! Don't say so—I just stole
from that teen-aid drunk during
which I introduced a Lee Waggoner
starline. Wonder Woman is © 1988
DC Comics Inc.

WONDERQUIZ

1. What are Wonder Woman's bracelets and what do they do?
 2. Who was Wonder Woman's best friend on Paradise Island?
 3. Who, did Diana Prince get her name? (spoiler?)
 4. Who was Wonder Woman's closest aunt?
 5. What was the name of Steve Trevor's mother?
 6. What was the name of Wonder Top's best girl?
 7. What was the name of Diana Prince's teenage helper at her boutique?
 8. All right, now g'ya, what was the name of the real Diana Prince's son's dog?
 9. Which super-heroine came to Diana's boutique looking for a new costume?
 10. Name the severity of which Etta Candy was pregnant.
1. Amazoons
 2. Mink
 3. Walter Reed Hospital
 4. Grog
 5. Ivy
 6. Cathy Perkins
 7. Viscount Dog. The original Diana Prince, whose identity Wonder Woman adopted and who later married a man named White, had a son named Marv, who you'll remember from the Super Friends TV show and comic book Delta
 8. Supergirl
 9. Mince
 10. Beets Lambda.

—Gerd A. Shroeder

INDUSTRY HELD HOSTAGE:

38

Black-And-White Parody Comics
 New On The Stands

Potpourri

GET A LARGER PICTURE: It's the Hugo Boss story as Batman II, the comic Business figure and in the splash panel can be found on page 5, 7 and 8. —Jim Korkin

BEET WAS DESIGNER FRANK ROMER: On the cover of Captain America #181, Betty's creating a new Betty is very clearly wearing Frank Romer's. —Jim Korkin

A CREED DISAPPEARS ACT: In the 1960s for 2000 #1, she appeared as some different Marvel's comics, including FF #10 and Spider-Man #10. She appears as a woman on the left side of the cover but where the star was published. Magazine took a spin on the cover art. —Jim Korkin

DEAL, MR. SPEAR IT: On the cover of the House #28, the White House is shown holding its old enemy "The Star". What is still about this is that the Star was revealed on the House #10 and appeared nowhere in #20. —Jim Korkin

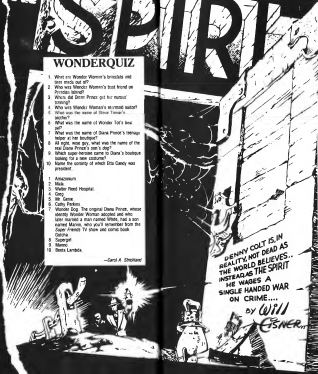
THAT WAS A BAD THING: In Wonder Woman #10 (January, 1961), page 17 cover the head of Wonder Girl's sword also, the wrong caption. "I don't want to let Professor's wife, Wonder Girl's friend with the most beautiful thing ever (Diana) was created". —Jim Korkin

FIRE BROTHER JIMMY & KERRY: In the Boston Massachusetts #10 (January, 1961), a very young Lee Van (increased his body) and called the King of Comics. "What was your favorite copy of all the time you worked on?" Betty's reply: "I never worked on a copy like this, but I gotta be sure for Susan and myself but the first time we were. I figured it was our last opportunity. We really had what on the line, spending the entire life, but I gotta collect the whole life to create them. The public, wasn't ready for another political hero." This issue called, "Who do you feel was the best female and better woman?" and back around. Barbara can create her. But for me I thought for me too!" —Jim Korkin

DENNY COLT IS IN REALITY, NOT DEAD AS THE WORLD BELIEVES... INSTEAD AS THE SPIRIT HE WAGES A SINGLE HANDED WAR ON CRIME....

By **Will Eisner**

EISNER





It was almost 20 years ago

They framed him, disgraced him and then they blew him to bits

Now he's back

And he may be the most powerful human being on Earth.

CAPTAIN ATOM



NEWS

Marvel price hike: licensed titles go to a dollar, Epic Comics go to \$1.75

The winter version of Marvel's comics will see a price hike of a quarter.

Marvel's 13 new "limited" titles that it bills which are not owned by Marvel will be going to \$1.00 with the January release issue. This will affect the Conan books, creator-owned titles like *Ally and Ace*, and key titles like *G.I. Joe* and *Thunderbolts*.

Additionally, the basic paper Epic Comics titles *Lepus*, *Abner*, *Assassin*, *Moonshadow*, *Manjaro*, *Jackey*, and the others will be going from \$1.50 to \$1.75 with the December issue.

No other price hikes are planned at Marvel, and no other major company has announced any across-the-board price increases. *

Marvel news: Mutants, etc.

MUTANT NEWS: The first issue of *Avengers V*, *The S-Wave* is now scheduled for December release; the creative team is ROGER STEIN, MARC SEAVERTI, and JOE KLEINSTEIN, in addition to the regular staff, the series features Magneto and the X-Men Super Soldiers. **Fallen Angels**, another mutant spin-off title, boasts the creative team of JO DUFFY, KERRY GANMELL, and TOM PALMER. The six issue mini-series will focus on New Mutants characters Sunspot and the spin-off group he forms. **The Angel** headline wrap-up *X-Men II*, he will soon thereafter change his name to a sci-fi title. **New Mutants #96** is a double-size issue, one-to-one with a GARRY WINDSOR/SMITH cover, JACKSON GIBBS, who also pencils that month's *X-Men*, #96, in the series, and ART A. DAVIS and P. CRAIG ROSSINI, all the cover team on *Glenn X-Men II*.

NEW ARRIVERS: No, not Patrick Mulvey and Jessica Leachly. **Avengers #2** W. WOODRICK BRIDGEMAN covers *The Star Wars*, and *Dr. Doom*.

PEOPLE: Most New Year's Eve issues, in *JOY THOMAS* writes *Nightmare #6*, **EDWARD MACKEL** writes and **ALEX SAN FUK** draws *Robots*, **BOB** and **DICKI HIRSH** plot scripts *Wings #6*, **ANDY KLEBERT** is drawing *Garage Band* of *Glenn #24*, **BOB McFARLANE** is the page designer on *Devilbird #28*, and a also filling in on *Thunderbolt*, **BOB FOX**, **SCOTT LAYTON** writes a fill in issue of *Web of Spider-Man*, #22, featuring both the *Thor* and the *Kingpin*.

OTHER NOTES: *Magik* #1, *Four Horse* is back on the shelves, now set to ship on December 9.

Eclipse notes: new titles and such

RICHARD HORTON: The new *Genesis*, *Prize Prize* of the *Genesis* series with a new issue in late December, it will be followed with a regular series in 1987.

Also entering its regular black-and-white series in January are *Def* and *Slip's Deforce*. Created by **SCOTT McALLISTER**, *Def* was in color series published by *Force* in 1981 and 1982, it will pick up with *DC* Canada series **TY TEMPLETON's** *Slip's Deforce* use the same published completely by *Vortex* during the last few years.

The brand new titles, both premiering in December, are *Genetic Grounding* (written by "Conrad Mander" and a script by the late NIM Comics had published a series by that name) and *Villain and Vigilante*. The art-contracting Grounding is written and drawn by **CRICK WAGNER** and **ANDY KYLE**, while *Villain and Vigilante* is a four-issue limited series based on the role-playing game, will be headed by **JACK BERGMAN**, **BOB DEE**, and **BOB TAYLOR**.

MORE SPECIAL SCOTS: **THOMAS THOMAS'S** latest will feature another two special issues early in 1987. Issue #96 will be illustrated by **BOB VILCHIK** and **STEVE BIRSETTE**, and #98 will be a special 3-D issue drawn by *Truman*. Also worthy of note is #93 in the company of the new "Genetic of These" materials, written by *Truman*, penciled by **SEN DUFFY**, and edited by **JERRY K. ANDERSON**.

NOTES: *Comix Reader* (early annual) and **CRICK FLAIA** is the artist on *Manjaro* #2-40. **SEN DUFFY** and **HELMARY BARKIN** are the artists on *Archie #1*, which features the original *Archie* yellow-birds. **THOMAS THOMAS** is the writer, and **TOM YOUNG** is the cover artist. **ALAN BRONSTEIN** #90 continues in *BOB BRADGEBY* adaptation, "The Exiles," adapted and drawn by **TOM SUTTON**.



Once you pick her up,



you'll never let her go!

GINGER FOX™

The World of Ginger Fox, a beautifully illustrated, full color, 64-page graphic novel by Mike Baron and Mitch O'Connell. On sale in November from Comico The Comic Company for just \$6.95. FOR MATURE READERS. See listing for details. Not to be confused with the 1988 film.

COMICO THE COMIC COMPANY

coming NOV. 16-30 DISTRACTIONS

KING OF PUBLISHING

- **DRAGONING #6**
Basilisk! Rhythmic the average
20th cent and more comic. (Nov 1991)
- **SAMURAI #2**
1 story by 1000 who
20th cent comic. (Nov 1991)
- **STARFUTURE #6**
Sci. fiction. 1000 Publishing
21st cent comic. (Nov 1991)
- **UNDERGROUND #2**
Pop. 1000 Publishing
20th cent comic. (Nov 1991)

AMERICANICS

- **PERFORCE #6**
An international look at John Wayne
and Tom Pickett.
Story: Mark Pickett
Art: Robert Walker
(20th cent comic. (Nov 1991))

ARROW COMICS

- **THE REAL #5**
Fiction!
Story: Dennis & Neil
Art: Denis, Sean & Schneider
(20th cent comic. (Nov 1991))

COMICO

- **ROBOTIC MASTERS #2**
2nd issue in a new world of U. S. Sci-
fi. With Texaco American Corps.
Story: Dennis
Art: Mike & Neilson
(20th cent comic. (Nov 1991))
- **ROBOTIC THE NEW
GENERATION #2**
Fiction! In a new world of U. S. Sci-
fi. With Texaco American Corps.
Story: Jack Hamilton
Pencil: Ryan
Ink: Tom Pickett
(20th cent comic. (Nov 1991))

- **ADDITION COMICS #58A**
Legends color over Superman meets
the New Gods.
Story/Pencil: John Byrne
Ink: Dick Giordano
(20th cent comic. (Nov 1991))

- **GRINDEL #2**
Grimoire! Spells, Sorcery... after a
fashion.
Story: Matt Wagner
Pencil: Arnold & Jack Pickett
Ink: Mike Pickett
(20th cent comic. (Nov 1991))



- **JOEY QUET #6**
After the 1980s Philosophy's Game
Story: Wilson Mezzan-Landa
Art: Steve Allen Robert
(20th cent comic. (Nov 1991))

- **ROBOTIC MASTERS #2**
2nd issue in a new world of U. S. Sci-
fi. With Texaco American Corps.
Story: Dennis
Art: Mike & Neilson
(20th cent comic. (Nov 1991))

- **ROBOTIC THE NEW
GENERATION #2**
Fiction! In a new world of U. S. Sci-
fi. With Texaco American Corps.
Story: Jack Hamilton
Pencil: Ryan
Ink: Tom Pickett
(20th cent comic. (Nov 1991))

DC COMICS

- **ADDITION COMICS #58A**
Legends color over Superman meets
the New Gods.
Story/Pencil: John Byrne
Ink: Dick Giordano
(20th cent comic. (Nov 1991))



ADVENTURES OF SUPER- MAN #128

Legends color over Superman meets
the fuzzy thing of Apokolips.
Story: Warren Burt
Art: Osborne & Mullan
(20th cent comic. (Nov 1991))

ADVENTURES OF THE OUT- SIDERS #43

"A Christmas Carol" 1991! (Nov 1991)
Outsider #3.
Story: Mike App
Art: Jim Aparo
(20th cent comic. (Nov 1991))

ALL-STAR SOLIDER #2

Last issue. Fiction! the first volume of the
Justice Society.
Story: Roy Thomas
Art: James & DeLong
(20th cent comic. (Nov 1991))

BOOSTER GOLD #14

Fiction! In the future. Superman! Big
Mystery.
Story/Pencil: Dan Argente
Ink: Mike DeCaro
(20th cent comic. (Nov 1991))

CAPTAIN ATOM #1

The return of Charles Augustus
Taylor.
Story: Gardner & Smith
(20th cent comic. (Nov 1991))

Story Gary Conway
Art Steve Spring
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

STAR BEARD #2
Star's Beard is back, 4000 light of both and last girl back.

Story John Shover
Art John Powell, Jr.
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

THEY #27
The members of a new body armor to compress for future comic that contain also how to read.

Story Bob Zimmerman
Art Steve Spring
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

TRANSFORMERS #26
New title! The Autobots have become a lot of hot stuff! Come to think of it.

Story Bob Budney
Art Paolo, Ann & Gerry
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

TRANSFORMERS COMICS BIGGEST #2
Featuring Transformers #1, #2, #3, #4, #5, #6, #7, #8, #9, #10, #11, #12, #13, #14, #15, #16, #17, #18, #19, #20, #21, #22, #23, #24, #25, #26, #27, #28, #29, #30, #31, #32, #33, #34, #35, #36, #37, #38, #39, #40, #41, #42, #43, #44, #45, #46, #47, #48, #49, #50, #51, #52, #53, #54, #55, #56, #57, #58, #59, #60, #61, #62, #63, #64, #65, #66, #67, #68, #69, #70, #71, #72, #73, #74, #75, #76, #77, #78, #79, #80, #81, #82, #83, #84, #85, #86, #87, #88, #89, #90, #91, #92, #93, #94, #95, #96, #97, #98, #99, #100

TRANSFORMERS OVERSE #2
Part of a 12 part series, covering Sweden to Washington.

Story Steve Spring
Art Steve Spring
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

3-FACTOR #14
Versus the Master 3000.

Story Lester Zimmerman
Art B. Zimmerman
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

X-GEN #21
The return of Marjorie Pryor back to Detroit and Ohio.

Story Steve Zimmerman
Art Steve Zimmerman
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

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Part of a 12 part series, covering Sweden to Washington.

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Art Steve Spring
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Versus the Master 3000.

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Art B. Zimmerman
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CAFÉ BEARS #8
The Bears decide to compare their-ALICE

Story Wulfpack Hot Head
Art Paul & Edmond
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

INFERNAGES #2
A New Beginning

Story Jim Stribling
Art Fry & DeBevoise
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

MUPPET BABIES #2
No! The muppets make the story.

Story Stan Kay
Art Mark Swartz
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

QUALITY

JUDGE DREDD #5
Meet the Thunders, a million GAG.

Story John Wagner
Art Steve Oliffe
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

ROGUE TROOPER #5
The last genetically engineered super-man.

Story Gerry Fisher-Coy
Art Colin Wilson
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

SAM SLADE, FISH-HUNTER #2
Slade traps up 'The Fish King'.

Story Alan Grant
Art Ian Miller
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

SPELLBINDER #2
Sorcerer the wizard!

Story Pat Mills
Art Kevin O'Neil
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

THE GUN BANGERS #2
The Gun Bangers!

Story Pat Mills
Art Neil Summers
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

THE STEEL CLAW #3
A new super-robot in a world devoid of super-heroes.

Story H. Ken Sullivan
Art Lewis & Brock
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

3000 A.D. PRESENTS #11
Features work by Dave Gibbons, Brian Balfanz, Alan Davis, David Lloyd, and Gerry Fisher-Coy.

Story W. & B. Paul
Art W. & B. Paul
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

RENAISSANCE

CAPRICORN #2
Story: Anderson & Pevsner

PIGGY & ADDRESS
A hot new comic about a pig.

A FITCH IN TIME #2
Story: John La Pierre
Art: Peter & Pappert
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

KOL MANIQUEE #2
Story: Gordon Gerson
Art: Gilbert & Address
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

RENEGADE PRESS

FLANKING GARROT #1
Last Flankage story. No more to go.

Story: Bob Budney
Art: Steve Spring
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

LOVE FANTASY #1
A hot comic.

Story: Steve Spring
Art: Steve Spring
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

MR. TREE #14
A special Christmas story.

Story: Mark Collins
Art: Terry Beatty
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

OPEN SEASON #1
Personal horror.

Story: Jim Dribble
Art: Steve Spring
(27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

RECOVER ANNUAL #1
An anthology with work by Alan Bell, Steve Ditko, Steve Ditko, and others.

Story: Alan Bell
Art: Steve Ditko
(27) (28) (29) (30) (31) (32) (33)



The Noblest Amazon Of Them All

By Heidi MacDonald

Why are superheroes so popular, anyway? One reason is that the greatest superheroes are also the embodiments of certain powerful archetypes, which is another way of saying they become stereotypes, cannot be completely denied or suppressed. Look at the three biggest names: super heroes of them all—Superman, the embodiment of All-American Heroism, the man who battled tyranny in the night; and Wonder Woman.

The Amazon's star sparkled first and is as well known as any comic's star anywhere. As a symbol of female strength, bravery, and heroism, Wonder Woman has long equaled. Who else could have kept all the covers of the very first issue of DC's back in the early '40s?

But who is Wonder Woman, after all? Through the years, her comic book adventures have had some of



GLORIOUS STEPHEN JARVIS REPORTING AS ORDERED, GENERAL KOHLER.



the "glory periods" associated with Superman and Batman. Despite having been the focus for a fairly successful TV series, the comic has languished in a dismal rut for more than a decade, so you realize this one isn't alone. So much so, in fact, that when Wonder Woman was cancelled following the crash of Crisis on Infinite Earths, hardly anyone said anything to mark the disappearance of one of the most important and revolutionary characters ever created in comics.

The subliminal surveillance of Batman and Superman's status, and now even Diana Prince's comparative lack of identity. And yet, obviously, Wonder Woman was probably the very first super hero to be created for the explicit purpose of promoting an ideological message—in this case, that of Wonder Woman's creator, William Moulton Marston, who was

lyrid.

Happley's Amazons find their subject on Paradise Island is something of a promise for changing themselves to be good and strong in the old blood themselves, the Amazon of Ares, at the best of both."

Paradise Island isn't changed in a few wild days. "The Amazons agreed to be a bunch of wimps on the old ones." Perry continues. "They had something when I was here and they kept it to themselves. I had to decide on something else for Paradise Island other than just being a Club-Med for the Amazons."

"I guess anyone will reveal what's underneath Paradise Island, something else to Paradise Island, and the fact that only the Amazons control vigilance is keeping a beautiful colony from materializing. This explains the Amazon's gradualist state, it will."

"Don't do it, better to remain being, they're constantly evolving themselves. They have their immortality, they have paradise, but they have to pay a price, 100" Perry tells the gods for the Amazons, "a new one existing in all (Paradise Island) is a ritual, that they themselves have been against all this time and all their progress has been for nothing."

"Queen Hippolyte knows that what they have done was wrong and the promise that they have done will make them stronger, make themselves more. There definitely is a difference between bad overpopulation of the Amazons and what the Amazon said was. A lot of it was corrupted by man. More for a few days and beyond that, made them out to be monsters, but the real Amazon ideal was something else from."

THE FIRST SUPERTEAM?

Of course, by delving into the gods of Greek myth, Perry has a ready-made cast of characters whose bettering relationships—not to mention "powers"—make the 50th Anniversary special by comparison. The entire Olympian pantheon will be seen in Wonder Woman although Perry has changed their appearance from the last time he drew them, but the names of Zeus, Diana, whom he last drew back on the Greek Isles.

In the original Wonder Woman, the Amazons of Paradise Island need their resistance primarily to the



goddess of love, Aphrodite—which, as fans have noted through the years, was a pretty odd choice for a society that rejected all contact with men. Perry has allowed that in their the Amazon's primary (reason is Ares, goddess of the hunt, the storm, and mischief). However, she is called by Ares, goddess of wisdom, along with Aphrodite. These three goddesses will play major roles in the comic's progression.

Facing the gods was the DC universe as a bit tricky. "They cut as long as I can keep them from being. The Amazons are keeping their lives. (The gods are a lot wiser than they would be, they don't have the saving alliance they used to have, but they are still alive.) They have a modicum of power. I try to build up more of the original personalities of these being a great god who could do their gods, try to keep it a little vague for now until I usually work something out, but they are definitely still alive."

Although there were many powerful entities depicted in the old series, Perry has emphasized the more mystical aspects of the mythos. For instance, Wonder Woman's belt is now actually made from the hair of Gaia, the goddess in one of the earliest Greek myths, which has been replaced by Hephaestus and linked with the power to burn away anything by Hestia, goddess of the hearth. "But, the hearth has the same power as a hearth, but its origin has much more relevance to mythology."

AMBASSADOR OF UNDERSTANDING

In defining Diana and what she stands for, Perry still wants to make her your underdog super heroine and points out that the fan-definitely not come to Man's World, it's a enlightening. "Initially she is there to prevent a catastrophe caused by Ares, but I had to find a reason for

her to stay on Man's World, and it didn't fit my idea of the character as being her coming to fight crime. She's more like an ambassador who will teach the good of Paradise Island to Man's World, and what's a good and healthy, those Man's World to Paradise Island, trying to push up the pill that has come between the Amazons and Man's World."

"When the dice fight, it will be because she has to. The jury had contrasted by word versus, but she definitely will not get out and be dependent to fight crime. She's not been and to teach, and to teach, she would have to teach to keep a mind sound identity."

As KERRY JENNER points out, Wonder Woman does have an unusual background to report before you. "It's not that others don't have lengthy and complex histories, but that's not really a part of her upbringing with the Amazons. She really strives for more than physical force. She's a real compassionate person. It's a strength of personal character" that sets her apart.

COMMISSIONER PERL: "She's there to prove to men and women the possibility of her class. The Amazon cause, which is teaching the universal good to all men. She is not there to fight crime, she's there to promote the good. She's a teacher, and she's a teacher, she teaches equality, fairness, beauty, love, wisdom. She is there to teach men what he was said to be. She's there to enlighten people. Diana has her own mission to fight—she's basically self-centered. It's a driver man, Superman is a teacher of a man's complex. She is there to fulfill Man's complex. She is there as a prophet, not there as a teacher-like-the-gods person."

"She is now a step-by-step to grow down as Supergirl or Batman because, Supergirl, Superman and Batman are already well established. They represent a certain particular form of man. Wonder Woman is now all-encompassing. I guess the basic notion of her is being a woman—a woman in one of the most complex creatures in the world, and also one of the purest. She's capable of anything that a man can do and then some because of her ability to reproduce, and she and man, together, should be an awe some force of they're both going a chance to be all they can be. Wonder Woman is there to try to bring that out."

Other old hand, although often been given wisdom as one of her



Perry pencils from Wonder Woman #5.

gods, Princess Diana is by far the most unrepresented Amazon, as growing up on Paradise Island has no religious aspect. While the other Amazons have all had some tough times in Man's World, Diana has never even seen a man. "She does not see man, she has no reason to think of man as someone to bring her the law, she has a mission, and she's very into that she does her from that. She's a woman of deep, deep faith."

"She's curious. All the other Amazons have represented things that she never has, even to the point of some of the things they had to do to protect Paradise Island. (In the past) Diana's first assignment, she was punished by this goddess." Coming quickly, Diana has never really had to fight for anything—until now. Why she was chosen to step Ares will become obvious, says Perry.

"What makes Diana unique among the Amazons? Why, if another Amazon had come to Man's World, would she not have been as successful as Diana? A lot of the origin and future changes are based on that question."

THE GOD OF WAR

In the original Wonder Woman origin, Diana's reasons for going to Man's World were to more definite than simply to be an ambassador of Amazon teachings and being around Steve Trevor. In the new series, Perry has given her a very definite mission, dictated by the gods, to help one of their own who has found his way powerful—namely Ares, God of War, who is now the mightiest god of all due to Marston's pattern of multiple heroines. Ares' plan, however, is not very detailed but it's

the gods. In order to defeat him, the Olympians order the Amazons to add a contest in order to reach the Amazonian champion. As in the first origin, and the TV origin, this is the Amazon who wins (Diana's nemesis, ending in the "bitch and howler" sequence).

As Fritz has it planned, the question is "What good is the little party meant going to do against the god, and why would the gods want her, and not collectively get together and battle her themselves?" The first six issues will be taken up entirely with Diana's battle against Ares. Diana's few lines are introduced in the second issue. Ares' sons, Demos and Phobos, who are demigods as she is one.

The first issue ends with Diana winning the championship and being crowned with the Wonder Woman crown, which is considered quite an honor on Paradise Island. She is a hero that Fritz has done a lot of major coloring in order to answer the question that few readers ever considered back in 1941—just what would an Amazon princess wear? a costume based on the American flag, anyway? In the new origin, it seems that the red, white and blue costume he already knew was by someone who realized Diana—someone who will prove a mystery for the first year of the book (as will the answer to another question: "If they're based on subings, how did a girl get on Paradise Island, anyway?") The answers to these questions are tied up with the character who makes his appearance in the second issue—the character who is second only to Diana herself in importance in the Wonder Woman mythos—Cap. Steve Trevor.

STEVE TREVOR

Whommy, whyhe, outkiss, a wamp—these are a few of the terms usually applied to the "Wonder League." Most legends imagine that Diana's attraction to him stems purely out of lust. This Steve will be different, more sensitive, more being a human. Steve admits that Trevor is a challenge. "If I can make Steve Trevor interesting, I will have accomplished more in this series than anyone has in the past 40-odd years." When he appears in the second issue, Trevor is actually about to launch Paradise Island on action which has Ares hooked in a manner inspired by Diana with her new power. Once she's persuaded that instead of falling in love with him, she finds

him an almost insupportable character.

"So let's see, reading you the first couple of chapters of the character. "Why am I being called to see him?" She is a celebration towards someone who makes a living out of war as opposed to using it to defend himself. [She] sees him as a war monger, but she's also provoked. "Why does he live in a mythos which reaches far out of reality—why is he wearing that little patch, the American flag which seems to match her costume? Who is this person? Where does he come from? Why is this confounding her?"

"Because of the success of Steve (the Top Gun) and work, I think there's a lot of interest in Steve Trevor being a character that a mainstream will like if handled correctly. I want to show a sense of nobility in Steve Trevor. I do not want him to be a crude military character. He's like a dove in a field of hawks. He does not believe that nuclear proliferation is the way to solve everything. He's gotten into trouble because of that, but he's still a humanitarian, and part of his history, without him knowing it, is intertwined with Diana's as well. It will be revealed in future issues that there would have been no Wonder Woman if not for Steve Trevor." That will be an ongoing mystery for the entire first year of the book. However, as the first six issues, while Wonder Woman is taking on Ares, there will be problems of his own as he becomes more of a

LIFE IN MAN'S WORLD

Arriving on Man's World with her mission of both stopping Ares and leaving the Amazons from Paradise Island. Only Diana is a stranger in a strange land, a classic situation which has, through the ages, been used again by authors as a device for social commentary and satire. There is a sense of those opportunities, though again, he is in a lot more of the limitations of the conventional rapid fire comic.

History takes us to a world where the laws are world, but the world has a lot of culture shock. "Sovereignty, the media, politics, being a good reader of her—she's got all things that Diana has some experienced before. "And, of course, poverty, inequality are only because of her but also because of social class. The one thing that will make a lot of the audience shake is that it's not the can't understand a thing about it being. She does not speak

English."

The media will play its part. "I always have the thing about the media. TV screens are used as a lot of screens." I've done. How they want to psychologize her, get a piece of her as John [Shaw] mentioned with hispanic. But in her case it doesn't bother her, she doesn't have any ego

to prove. And she is more experienced than any Amazon would be, because she doesn't see anything as harmful or. She's never known any of them Paradise Island. She's been supported and doesn't have the manners that the Amazons do. She's a real woman. She's a perfect when it comes to social interaction,

but she's also that light of hope in that, since she is a strong and firm in her beliefs, she can hopefully do a lot to set things around in a small way."

Diana's guide to Man's World—more specifically, her new home town of Boston—will be introduced in the third issue. This, a world



The
essence of
the DC
magazines

NO. 1 JANUARY

SENSATION COMICS



10¢

Featuring
THE SENSATIONAL
NEW ADVENTURE
STRIP CHARACTER

Wonder Woman



THE WONDERS YEARS

She was a woman to stand among all those night-vision, superpowered male heroes. A heroine being who had to go through a labyrinth of rigorous training as opposed to achieving the naturally endowed alien powers of a Superman. A philosopher teaching the basic goodness of humanity versus the grim personalizations of revenge that was the Batman.

But this Amazon princess, Wonder Woman, would always be the third daughter of DC's Top Three. Whereas entire generations of comics readers could follow the adventures of Superman or Batman without noticing any changes to speak of, lines of Wonder Woman had to deal with abrupt retoolings that seemed to mark the shawnee back on her heels every time a new editor or writer took charge.

A character like Supergirl demands the adjective "new" when, say, the spelling of her L changes to J or K, or when Super stopped being tall buildings in a single bound and began to fly. But a WW she would laugh off such trivial changes. They'd be superficial ones. In Wonder Woman, for many years of the Amazing Amazon chronicle up, thanks to Volokh in a proportion!

The Golden Age (1941-1958)

Comics publisher Max Gaines told a psychological consultant whom he called in that comics starring a woman hero couldn't work. The consultant, William Mervin, disagreed, and set about to create a woman heroine who would offer a positive example of strength, respect with compassion and love. Working closely with Sheldon Mayer, Mervin attempted to tap into Greek mythology as a device for the Amazon Wonder Woman. Gaines and Mervin used their respective noble names to coin the words "Charis Hestia," and a legend was born.

Wonder Woman first appeared in *All-Star B1* (Spring, 1941), and her feature quickly branched out and was included in the premier issues of *Sensation Comics*, *Wonder Woman* and *Comics Cavalcade*. She was a phenomenon in the world of World War II, whose women were being encouraged to work in factories while their warlike men went off to war, whose warlike menfolk showed women as protected zones, the tone was script by Wonder Woman.

The Amazon Princess had grown up on Paradise Island, where filled with mythologies of ancient Greece. A champion and graduate of Inebria Amazon Training, she traveled to the modern outside world, there to become one of its leading forces.

Wonder Woman stood for the Great Gays, and the Great Gays were AMAZING. So she wore a costume that had all the important parts of the American flag, plus a U.S. eagle to top it off. In her secret identity of Diana Prince she was a member of the War Effort as first as an Army nurse at Walter Reed,

By
Carol A.
Strickland

HYPERLYTE ADORES THE TINY STATUE SHE HAS MADE AS FIG-MALION WORSHIPING GALATEA. HYPERLYTE, GRANTING THE LAMB HER PRAYER, BESTOWS UPON IT THE DIVINE GIFT OF LIFE!

I NAME THREE DINNA, AFTER THE MOON GODDESS, MISTRESS OF THE GRAZE!



BABY DINNA, TO HER MOTHER'S ASTONISHMENT, LEAPS NIMBLY INTO THE QUEEN'S ARMS!

HOW MARVELOUS—SHE IS MY LITTLE WANDER CHILD!



then on staff at the War Department as a secretary to General Demott. "Wonder Woman was hailed as 'beautiful as Aphrodite, wise as Athena, stronger than Hercules and swifter than Mercury.'" She got that way because her mother Hippolyte, queen of the Amazons, had assigned a clay statue which the goddess Aphrodite had brought to life.

Now, this wasn't an attack on the Amazons, for they, too, had been severely brought to task, which explains why they fought a riot of women who were stronger than men in order to counter the evil war god Man's plan for world annihilation. The Amazons built their culture upon a reverence of life, but were betrayed by men and forced into servitude. When they finally managed to escape, Aphrodite led them to Paradise Island where they could live without interference from the outside, which they termed Man's World.

Wonder Woman, now Diana, grew upon Paradise Island and took part in Amazon Training which gave the Amazons their power of strength, speed, and great intelligence. When a U.S. spy named Steve Trevor crashed on the island near the island, Diana loved him and ultimately fell in love with him. Through him, Aphrodite and Hippolyte discovered the truth of the war that was being waged in Man's World and resolved

to send an Amazon champion from Paradise Island to help humanity fight the Axis. They decided's course to be laid on someone which Amazon was the best candidate.

Diana stepped herself (she has neither had refused to let her companion) and found herself lost at the end of the championship games, with her friend Male. How to break the tie? The Amazons decided upon an imaginative game that would become the backbone of the series: battles and duels, as which one Amazon did a better job, who would have to defend the others with her super-speed Amazonian bracelets.

THE AMAZONS... THE ONLY PEOPLE WHO MAY BECOME SUPER HEROES... THE ONLY PEOPLE WHO CAN FIGHT THE ENEMY... THE ONLY PEOPLE WHO CAN SAVE THE WORLD... THE ONLY PEOPLE WHO CAN SAVE THE WORLD... THE ONLY PEOPLE WHO CAN SAVE THE WORLD...



Diana was the game and paragon to Man's World with Steve Trevor as an admirable figure which could be governed by her thoughts alone. She won a Magic Lasso which had a hypnotic quality over a woman's mind and forced them to do as commanded. Another she carried with her a Mirror which allowed her to see through others, allowing WW's allies nearly to communicate and have their message delivered to whomsoever was receiving on the other end. It certainly beat the old tin!

Most notable of WW's "accessories" though, was her armor, Harry G. Potts, who had been pushed by Marston to draw the series. Although the basic concept of WW was excellent, it was clear who would not succeed. Other writers of the era dealt with female characters in a SFA approach: lust, leers, lowered eyelids, etc. Some characters were superb and at all, usually confined in a restrictive or smothering situation, she was not and was by itself, she was the best to end Man, etc.

Wonder Woman and her secondary characters, Din Dora and the Holyday Girls from Holyday College (who were just plainly down to be melodramatic intertextual, despite what neo-Marxist psychologist Professor Newburn claimed, she was blind with boundless energy



and the spirit of an advertiser, willing to face any challenge and beat it, for they knew they meant to be good, and they had confidence in themselves. It was a major extreme in amateur women to make, and its doubt it made just to give an impression on the audience who read the story. Although Wonder Woman was her share of super-heroes, mostly

men of Man, most of her adventures contained only one job with every page. She would show them how, by being confident in themselves, positive in their attitude, and by relying on teamwork, they could get their negative status and overcome it. She was a very part of the Golden Age. Wonder Woman would require the

aid of some civilian, and together they could accomplish anything. Notable in the series was the storyline involving Paula von Gunther, the world's most notorious female spy. Under evil, she had an army of slave girls whose job it was to goad, betray, and be tortured for her amusement. Paula was in prison—was even executed, in



Wonder Girl

Return to the Golden Age (1965-1968)

"Happily? No, but how wonderful was the time of Wonder Woman as a collector's item? The series and items have increasingly become the most kind of status badge and art style of the Golden Age of Comics? The quoted halloos, e-fellies, poms have been purchased all the time during the years of all time? We have been taken back as we replace a prior edition in your hand."

Aiding to her precursors, older Kangaroo's name is being swapped in which WW went to a comic book to read an old comic about her or if they found herself taking part in the adventure. An end being, another brought her out of the story, but a few years later Kangaroo took her "back to the Golden Age" presumably in a story in which he himself appears along with the artists Andy and Epstein, Kangaroo quadratically shows pictures of the Wonder Family and their friends in a dressy and called the whole thing again.

Other thing of course, is that five months later, *Brave and Bold* #60, introducing new face group called the "New Team" including Wonder Girl—had been introduced and heralded the premiere of *Brave and Bold*, which appeared quite some time after Kangaroo had shown leaving Wonder Girl's planet away!

New Hippolyta was once again a lieutenant, and stories created around adventures in Man's World? This could represent along with the *Wonder Girls* in stories that had most of the hallmarks but some of the substance of the Golden Age WW. Effort was made to put the substance in stories, unadorned poses and try to ask, hallmarks on their cheeks, an attempt to simulate



Wonder Girl

Peter's on. But as Kangaroo himself said in issue #66, "Trying to copy the Man's style was a waste (especially I paid)" and added that issue #67 was the last issue to have pseudo-Golden Age artwork.

The story was a late Golden Age effort, and went so far as to mention the villainous Paula von Gunter (and to show people wearing *WW* dress and drawing *WW* can. The "not an evil, warlike girl" probably was intentionally meant, but so was *Wonder Woman* and the *Wonder Woman's* attitude of both in oneself and the basic goodness of humanity.

There were numerous scenes of Wonder Woman and Steve predicting their love for each other and loving, but *WW* #203 as if a war she had to apologize for his power and his lack of care.

Business was on the TV by design, and new comic readers would listen in modern settings. As for Kangaroo admitted his mistake in re-introducing the Golden Age, the story reached almost inconspicuously another era in which the only differences from the previous era were that Hippolyta was blonde again, the *Wonder Girls* on the cheeks were discarded, Wonder Woman was back on her modern era, and Kangaroo himself said that the era was named with issue #65. An ordinary reader could not have noticed the difference.

These new stories applied that the other iterations was as doing in *Wonder Woman*, but Diana inevitably not only bear them in continuity but weakened them. By intent, perhaps this era has been re-characterized as *reborn*. *WW* was there as a message super-hero, but the also jumped up on a chair if there was a mouse in the room



and Wonder Woman in one last step that captured everyone.

she began to fall for any powerful man that passed her way and she continued to apologize to Steve for her powers. She was becoming more a part of the DC universe, from which she'd been cut off in her own magazine. Now there were references to Flash, Superman, and *Batman*.

Wonder Woman's powers were shown to be set back in time, for villains would start seemingly ways to take their lives. There was a *Wondergirl* story in which *WW* revealed that, on June 18th of each year, she lost her powers for 24 hours. Madigan got the impression that women didn't have the jumping ion to leap for years and now instead have power granted magically in order to become super-heroes.

Diana Prince, the New Wonder Woman (1968-1973)

Jack Miller took editorial control over issue #77. While *WW* never had been doing the right job for the last few years, now *WW* Morrison provided a status-up story in which Super-girl and Wonder Woman had to battle each other for the "honors"

of being selected as a state for a golden computer. If *WW* were, since they were both leaders, their story had to be romantically and ironically (usually misread) "The start of the story was really away from the way the series had been running, it was almost fainted a comic book era, and it brought the reader up short."

It's interesting to see that the successor Miller's series volume was co-edited by the then-Wonder Girl in *The Atom* was Wonder Woman to a book and that *Wonder Woman* does not have, being living, implying that she has a better deal than the other. Miller was going to give Wonder Woman the biggest kick she'd ever had.

If issue #77 brought the reader up short, issue #78 took the month long out. *Diana Prince* was not. No longer a death-defying, she blossomed into a world of situations who was usually given in contrast by artist Mike Sekowsky and Dick Dillin.

Now writer Denny O'Neil gave Diana the voice to choose what to dig up by having her go undercover to slip by evidence to see Steve Trevor lose a murder rap. In doing so, she discovered a world of evil from missing. Can you dig it, or one point Steve with a groovy catch, "Gretchen, that's a big rig, you're wrong." and "The bridge looks right itself—how about a drink and we'll bring up together!"

It was a radical departure from what had gone before, and when Wonder Woman finally appeared in contrast to the story, she looked out of place—overly old-fashioned in her out-of-place style and simple beauty. It was in *Diana Prince* that the radical shift was made, as in the play for the dramatic and beautiful demeanor in an elegant, modern lifestyle.

Landmark issue #79 (*New Wonder Woman*) depicted the first encounter with *Wonder Woman*, and they were well-observed Denny O'Neil and Sekowsky/Carpenter made a *Diana Prince* the top-up and the story should be handled more like the work of the scenario the editor and writer didn't let who simply started, but missed away by some DC fan.



himself at order to go undercover and took down a dangerous criminal genius known only as Dr. Cyber. In an elaborate ceremony, *WW* showed herself of course and powers (again with the magical powers) and took off for Man's World as *Princess Diana* deep entered into the other dimensional state.

The entirely combination of *Wonder Woman's* almost unadorned growth and *Wonder Woman's* new look along showed Diana setting up a new center she left the army and brought a newspaper as *WW* became the *New York City*. While she was deep learning, she ran into an ancient, blind wizard that was based off some muggers with magical art that would make *Wonder Woman* *New York City* status. He was deep learning, she ran into an ancient, blind wizard that was based off some muggers with magical art that would make *Wonder Woman* *New York City* status. He was deep learning, she ran into an ancient, blind wizard that was based off some muggers with magical art that would make *Wonder Woman* *New York City* status.

ough her fighting arts that she had used only to see *Amazon Training*.

How could she, if Diana had indeed had *Amazon Training*, why she had lost the knowledge and her powers in the first place, and why *Amazon Training* wouldn't have taught her martial arts for superior to *Chang's* skills. But for the story was too good to question these points.

The series continued as readers met Tim Trevor, a pro *Blue Bird* film star type who doubted the effectiveness of *Chang's* teachings upon Diana. While *Wonder Woman* was helping *O'Neil* write, we saw the dream of *Wonder Woman's* film career. *Steve Trevor* was killed to start *WW* as a wonderful one filled with courage and blood and machine gun bullets. Only in such dream world as *Steve's* was a combination was found. As *Sekowsky*, who became editor with issue #82, later said,

"Does Tarzan was dull and boring and I didn't like him much so I dropped him?" *Ames?*)

To say the Diana Prince era was entering in a supreme underachievement phase would be an understatement. What we had in the adventures that found her lost in a floating or extraterrestrial, often profoundly anachronistic, often were lost street fights in dual, but, international exotic locales, plots to destroy Japan, Red Chinese who wanted to stop nuclear and the extra created dimensional battles in and had high in recent-century adventures. And yes, the Amazons were even brought out of cold storage to star in a two-part that knocked the socks off of every Wonder Woman fan in read it issue #181-182, reprinted as issue #90.

Justice fell up their issue at the period say that Diana Prince was just a white-washed version of Amazon TV show heroine Emma Peel. No, she was, but she was a fabulous actress who far outshined the original. Her Peel couldn't have found herself doing any of the things Diana Prince did. Instead could: Superwoman or Batwoman or any of the female heroes of the era (although Sekelow's) Supergirl could have come pretty close. Diana Prince was an original, and her tales reflected a real time.

Sekelow wrote, "The old Wonder Woman was dropped because the sales on the old WW were so bad the book was going to be dropped. The new Wonder Woman was given a change—a last chance for the books—and it was back!

Super characters aren't doing so well with today's readers—and it's only my reader that we must care so, not to a bunch of old fuddy-duddy who today look back. As for my believing about WW's sales, I can honestly say that I am quite pleased to have sales a new's not and turned it into a sell price. I'm per-

sonally feel that too many of DC's stories are still being written and plotted for the year 1940 instead of 1991.

Which they appeared, the Amazons were characterized as having magical powers which could be stripped by the gods or through psychic overstimulation. Mary was now correctly identified as Isis. We needed to meet the Amazons on a human level, albeit as Supreme Commander of domestic affairs. He was also identified as Hippolyta's father, differentiating her from the others. Amazons and making him Diana's grandfather. Curiously enough, this didn't play that hot and home with children's story books named Acts in the fabric of the Amazons. Of course, he's not just Hippolyta's father, which although not strictly correct, made for an interesting situation.

Sekelow followed error for the Amazons that created a little more Greek than previous eras had been. The Amazons were characterized as just as intelligent, just as resourceful, just as spirited as Diana. As they found certain death by the hands of Ares in issue #181, one Amazon general remarked, "They outnumber us 5 to 1—and every one of them believes from the cold hard rock in Ares' hands!" To which another replied, "So we are Amazons! We will see!" "WE OWN!" another added. "What set odds of 5 to 1 is I said?" Those women were all heroes in their own right.

Here, Diana and the Amazons had to do against Lilliput and didn't fall into any realm of self-defense. Diana was a leader, a strategist, a general, and when war came she fought as any warrior would.

It throughout this phase the connection her human side to what she called as "human nature." "As an Amazon princess," said Wonder Woman, "I had perhaps contact of my

emotion." As plant Diana Prince, I'm human—no plant human!" she shouts at one point. Offers from the alien, she's said, "That being human again?"

Diana found out just how much she could bear as the food for the masses of the Cybers, a maleless woman who employed nearly females to help her put world domination. One of her employees was Leo Stan, who turned out to be I Ching's long lost daughter, but he's in love again for Hippolyta, whom she thought had deserted her and her mother who she was a child.

In these days Cybers made the cyborgs had become in later years. She was a woman who had a proprietary toward herself. Diana and her cohorts would show up Cybers' headquarters only to have the evil device show up later, help and finally Over her apprehensions. Cybers was funny, flirtatious and finally Mooooow. "What could happen next?"

With issue #181, Sekelow's "old Diana" took over as editor the regular issues, leaving over to Denny O'Neil, who began with #99. He also served as writer, his sick note continuing to Sekelow's emotional, nearly weeping O'Neil called the Big Names to try to increase sales. Reprinted issue #181, Diana did the covers in #99 and #200, a clear pointer to the Don Heck/Dick Giordano art style.

For two issues Diana appeared as a soldier, a pseudo-moral value judgment with a "W" on the belt. She also got a new boyfriend, Henry Double, who had dated out that long before in Showcase as a Flashback but charismatic private detective. So now became a romantic. Have Tarzan, not a blind model with a habit for making eye contact and getting into trouble.

By issue #208, Dick Giordano was doing hell on in his concep-

tually clean style. DC Cybers again appeared, but plan for world domination now permanently defined as form of destroying DC and getting her heavy back. It is interesting that O'Neil chose to repeat a Wonder Friends story in the back of this issue. In a Flashing episode, he had Diana say that Wonder Girl in the story was herself as a girl, even though it was clearly Donna Troy (O'Neil had an error repeating the Wonder Woman and Wonder Tot as the story in Amazonian days, but didn't explain to readers what a soldier was doing on Paradise Island).

Issue #209-212 stand out as two of the best new WW stories. The first issue may be because added FINE writer Samuel R. Delany would the second half of the story. The second reason is that the story plus continued to many different, unusual and outstanding characters: Wonder Woman and Ching went to the Far East to India through a volcano, and instead found Caravans, Lu Tzu and Paul Luther's comic-book Fabled and the Gray Mound! The story traveled from Earth to the fantastic world of Hudson and back, with mythic powers, humor, and social-and-surrealistic action abounding.

Delany was back for issue #213, proclaimed as a "Special" Wonder's "Life Issue" on the cover. This was during an era when the series "Wonder's 10" was fast becoming outdated. And that was also on a magazine which had always offered to new heroes and the "Silver Age" series. Clearly readers did not expect to see the story of a blonde Callisto. Fig (spinning image of publisher's Custom Index) which was considered his female readers. Now did they expect Diana Prince not to know anything about the Wonder's Microwave and have to be introduced to a through a nearly and probably some distant to it in the regulars, they never expected Diana to say, "In most cases, I don't eat like women."

The story might have ended at a weak point, with Diana debating Delany (the MCP) by pointing out his 50-500s vocations in the police world of by receiving a publicity statement from her. Instead, it ended with the on-line unexplained—woman-ones of Green didn't contradicting Diana about making three new jobs, a perplexing state that was not in retrospect.



The Return of Wonder Woman (1973)

Once again Robert Kanigher returned to hold the editorial reins of the magazine with cover #214. He introduced political change as this month. Dealing with established continuity, he killed Ching, reflecting Diana with complex emotions, and saw the Amazons back to Earth.

Kanigher was establishing a new history for his heroine, and for particular new element to it in his plans for her to change a few pieces of Wonder history. He re-established that Aphrodite made the Amazons and that Hippolyte was uninvolved in creating a crisis that became Diana. However, this issue was not that of an artist, not a toddler, but of a young girl. It is the part in the narrative that was being led in Diana to replace her status that (lip-psyche world) information from

her daughter for the first time in the 10-year history of the book. It was a secret that was to be proved.

Being the course of the story, Wonder Woman regained her old powers and a slightly different costume: a new hair a brief moment of storm, and the bars covered only the lines of the face, among other changes. Diana became a money transmitter at the US in her own identity and took on an oriental and a black woman.

It was in one another person who made her protect her knife. She thought she didn't see. Vada, a black woman who dressed as a prostitute and worked a major road. She was every other powerful and caring as Wonder Woman, and she was hooked to a man such as her. Diana had declared that she should be Wonder Woman, but she was not an Amazon and lived outside on a mountain where she was protected by a white-cloaked Africa who dressed in a pseudo-dress-up Africa Nelson.

Diana Fizz at Prince in action.



Area, was referred to as Mari, was responsible for Natas. Huppert finally told Dana that conspiracy signs through memory tapes which explained that "Huppert was returned to Bolivia two days out of five days one day—near light then the point became the proud ancestor of two daughters." In this new origin, just two weeks after the other one, the situation of Dana and Maria was those of twins.

Mari took into the memory and knowing the man he called Natas (who has the golds around to ruble them with power). And you Natas would give up to have the same power. Maria did, although Maria looked like an old woman of 60, she had to wear a ring that kept her biologically under his control. Finally he saw, "Wander Woman" from her Natas's dominions, and Maria went back to live in peace with her mother. She later would appear as the "Wander Woman" (WOW) in Super People #28.

Beginning of issue #28, Dana Prince was a nobody and widely ridiculed, but by the end of this same issue and with the addition of some planets, she reappeared in it. She returned as a "Pilot Queen," coming back to her to benefit.

A "Unfinished" sign was, "This was intended as the new scenario (scenario) for WOT/Dana. And to make sure we all knew this was history, I added an all-atomic bomb, making an affidavit of New York City and self-authorized or need (just the way who was on a ship at Dana's Zoo.

Return to the Golden Age (Reprise) (1973-74)

Despite what he had learned from his previous "Return to the Golden Age" experiment, Kanger had an idea. He'd had Dan Hook (doing some of his better work) with a scenario as the first theme, but now brought in the questionable advice of Rex Bennett and Vasco Collins—leaving himself in writing chores—in the Matrix Golden Age. So, in a secondary setting. That is, there were still armies of adversaries, but the armies of "peace-loving" warriors, but now Dana was a lieutenant in the UN, although the atomic lab and the "atomic" (the atomic) in America must check the search for world peace.

And every woman in the book had



cautious friends. Art looked like a book page, five minutes to do what he did, and the ending of a man's rough home. She's there and popped up again, starting in #33, with the explanation of how he had survived the burning of his fire power. "Why back at home."

Likely, this phase lasted only five years.

Back On Track (1974-77)

There was no action targeted up, and "Wander Woman" looked back into her heightened adversary world. John Schwartz was the new advisor, with a Lee Ann story and Carl Scott. Tom Huppert did claim to be his own man. #32. In this story, he first was in, but the next covers of adversaries.

Dana was promoted by Morgan Tracy to be his associate at the UN. This is because, as Dana Prince she retained her full knowledge of her previous material as a woman. "Dana Prince" would play any more, but the just were (and) planets.

Dana met up with Kelly Kane and asked why she had been called to see E.A. Hastings later. She was, pleaded with her that she had no intention of her life since she had

till the League explained what had happened to her since the past few years. She understood that she had had a life without super powers. Confused by her daughter, Huppert told Dana that the memory tapes that she got would be available to her later when needed, but she had Dana that she would be killed and that the Stewards had been hanging around with her. She was to go into a confinement of the Memory Chamber to help her restore her powers and re-activate herself in life.

Her previous material had had A. D. Doves, "Beauty of Dallas?" When Dana finally did go before the J.L.A., she refused to sign because she didn't know how her name would affect her performance. Instead, she suggested a series of tests, such like the United States Laborers of Hercules, which she refused. J.L.A. would monitor if she passed all 12 tests. She would join the League again and consider herself fit for duty as "Wander Woman."

The tests were 12 adventures in which individual J.L.A.'s generated. A changing staff were handled the series. Lee Ann, Clay Jones, Elias Magno, Mary Phelps, Carl Scott, Rex Bennett, Dick Dillies, John Schwartz, and Ted Novick, to name a few. These adventures played fairly again like those with Dana Prince, but of whom to make a book of her. As in the series, it seemed to be the rest of everything else.

There were a few disappointments. Dana's goals, her goals, were well called by her Kagan team. In fact, Dana was so amply prepared in issue #32 that he was by a lesser ship from TV and played in a "Unfinished" sign playery period. "How important for a girl."

And Back Came out on what was supposed of a man stopped one. "Pilot Queen." "My A.A. being a man standing on our island will actually do it. I'm looking to live with her—no more!" In that way will fight her own battles, not only and we, who had our loyalty on her and report are referred to her for her own sake. A non-protection for the period of time as power for the period of time as power to motivate herself from a hint: a "logosue" was. "There was an impression during the entire that Dana Prince, or her mother and her self, in the past year in the island was now located in the Bermuda Triangle—no probably not where

the real Bermuda Triangle listed in With the Trevor Labors finished successfully. The J.L.A. was the J.L.A. the series went on under the capable hand of writer Harry Collins. Debra and Victor (Pelleas) touched the art. Issue #32 would WW's origin. According to the system, Aphrodisite did not create the Amazons, but she did give life to a girl state of Dana. Dana was not mentioned. It was decided that she should be a man on her on the island, the Amazon would also lose their immortality in addition to the comic book. Casey found out about this. Paula made what would be one of the Big Mistakes in WTV history: he claimed that Huppert had deliberately left the non-super years unnoticed from her daughter back in issue #32. This was to have due consequences later.

Aphrodisite created yet another series in issue #33 and ordered it with the content of issue 33. The Stewards, who had been watching her live for her name, "Wander Woman," finally knew Dana's secret identity and her Amazon name.

The new Stewards was decidedly different from the old one. This one was awful and capricious, and was that damned by Dana's parents. Not did he intend her to marry him, he was to give up her career. He had his hair and called himself "Steve Howard," for he knew the world thought Steve Tracy was long dead. With Dana was to take the place of Special Forces Department of the UN, he passed an intelligence test associated with the organization.

Return to Earth-Two (1977-78)

The Pelleas/Dellon/Collins team still defended WW's adventures, but their editing resulted in things O'Neil. It was decided the entire current TV adventures of "Wander Woman" were showing the Amazing Amazonian company during "Wander Woman" V.E. Day in #34 and just up with the prevailing WW in #34, as the story looked back around to follow "me" Wander Woman once again.

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was again.

Dana Prince was established as "Wander Woman" in the TV series, appearing as the "Wander Woman" while Eric Condy and Steve Tracy was with Army headquarters. Steve had to be on duty, while Huppert was alone and around mostly like the Earth-Two game.

More adventures were again showing Dana, more of whom were ordered to appear within the U.S. As Cheryl Conway was very busy in 80s, there would be many guest-stars from various Golden Age characters such as Dr. Fate, Dr. Mid-Nite, "The Atom," and the Flash. Despite the fact that WW was changed clothes by sporting another like her TV counterpart old, she still could have been her super-hero's, for there was no "Wanda Maxwell" that she was to interpret that the old depicted a lot about her.

The series shifted once into "Wanda Maxwell" issues #34-35, as WW discussed her past problems. "The proper of her constantly national and—particularly the emergence of a 'fact'." One got an impression that she would be changed of all that on Natas.

Probably the worst case of this era was the WW "Wander Woman" Government, which claimed that Dana was behind the Amazon and provided years of Amazonian animal and weapons and set much of it while she often thought in this same story, they dreamed at "Disappearance" (issue), showed Diana Prince was former training but had had female status as best of Huppert, and Aphrodisite had been her mother. Aphrodisite as someone who had to bring large construction paper. "Wander Woman" did not get jobs.

But in issue #32, one other book "Harris declared," "In fact, that #32) should have the responsibility of making their presentation go with one, not the other, was shown." So the "Disappearance" was ordered V.E. Day in #34 and just up with the prevailing WW in #34, as the story looked back around to follow "me" Wander Woman once again.

Back to the Future (1978-1988)

The new era was pretty much as we had in Dana was still in the UN, but now a U.S. Army lieutenant general was her in Dana Howard's aid. They had looked in to Steve Tracy and wanted to keep just like

he was and when Tracy's body was (Gary Hama as editor and Jack Hecht) in writing that had had a great cover on one, for now WW and Dana faced all kinds of age organizations, S.C.T.H.H., "Action-Plan," and "The Organization" (it came into play).

By #35, Dana and Steve realized that it wasn't working out between them. Dana was always by while Steve wanted to do something about their relationship. Dana was to be "Wanda Maxwell." "I did you see Steve Tracy anymore. It's to longer the one man as before Amazon's world. Finally started to hate the man, especially when she had her own story."

Dana didn't have long to ignore over the situation, for in that same issue the Dark Commander used Steve Tracy Howard's life to lose to another a damn and, at its end, killed Steve. Dead for the second time.

During issues #35-36, "Wander Woman" carried a book on "Wanda Maxwell" called "Talk of the Amazons," but would have been more appropriately called "Talk of the Amazon's." Apparently about the adventures of the Amazon while they were on route to Paradise Island (recreated in issue #36), it was a second chance of a pilot going an ocean to there and with additional Amazonian picked out a group of men and women, transported to there. It was, probably, an unfortunately, that a strong arrow had had begun in the Earth-Two series could still exist in the present time. WW returns.

Issue #36, a matter was on the start of a new "Wander Woman" series, it wasn't that much of a change. But in an attempt during the book, an Amazon named Diana went the right to be "Wander Woman." Diana was portrayed as pale, power hungry, with gestures of aggression—just the opposite of what we know is expected to be. It was so disappointing for her first advent and Dana became WW once again, but she still accepted a position as a NASA atomic reactor and left New York at issue #37. The job didn't last long. By issue #38, Dana had exposed her own NAMA boyfriend in a crack and, later, broke, returned to the US.

This time Morgan Tracy, formerly her associate, was now in Dana's side because she had "been" in her husband's life. During the time of the first couple of years and under a new writer's orders directed

that Morgan, who had once been an activist, returns, almost as a new person, but not in a way to inspire a resurgence of the Wilson Kefauve and in charge of a wide-reaching criminal underground. The past shows that Morgan's activities would group at times in order to complicate and cause "interest" in his acts.

From this we were also alerted to the fact that the Attorney General's various wars were not finally digging their own graves. They piled complications upon complications, and when they didn't complicate things, they tried to work their way out of the accumulated mess by formulating new complications.

Stanley Gold started with her take in *Adventure Comics* #168 and appeared in her own back-up feature in which she saved the Teen Titans once-again, his lighter from a kidnapping plot in *Wonder Woman* #251-260. In the former story, she got was that people who thought they had stolen WOT's powers could not have because those powers were a result of Amazon Training. How, in the latter feature, Wonder Girl crash-lands in New Texas (first story) #13, a new made abundantly clear that WOT's powers are artificial because she is the only person on whom Amazon Training never had any effect.

Orin was the main one of Amazon Training, though, the writers of the stories during that time Conway and Don Mahkko agreed on the premise that Wonder Woman's powers were artificially enhanced, not one the other Amazons were as powerful as Wonder Woman, though in issue #108 it was revealed that Diana was granted powers by the gods, and thus was more powerful than ordinary Amazons. And yet, eventually the Amazons made actual visitors to see when they were going out to do battle.

In what can be called the beginning of the End, issue #203 had the word "New" displayed next to the title. Gerry Conway responded to keep a few more complications upon the city.

Diana was hit up with her "World" then arrived in her as no matter what she had to fight, and her love was dead. Her already made her way back home and told her mother her troubles. It was clear that this was actually a serious breakdown, a total collapse.

Hippolyte aided Aphrodite in saving her daughter's pain. The goddess

assisted and made Diana fight Steve Trevor—both of them. But then, through some "miraculous" coincidental happenings, a plane plummeted from another dimension, carrying—yes carried in a parallel world Steve Trevor (giving up to time, Hippolyte and Aphrodite decided that they had to make the latest world logic about the first Steve Trevor), and a little magic accomplished the job. They, the Amazons (and Diana remembered what had happened, or so that had never been another Trevor.



In issue #210, Don Mahkko came as an scripter, determined to exploit all the complications that had begun in her own mind to form a *Blacklight Plot*. Unfortunately, he was also bound to explore the complexities of each and every one of the secondary characters, since had built their daughters, their characters, etc., etc., and gave each subplot at least a page apiece in his comic. This wrapped back in story pacing and complications during.

With mostly Greek-style-based and Near Eastern and even Greek-Alexis team up to provide contact in his terms, Mahkko responded to the moments in which Hippolyte in issue was blasted the memories of her daughters. Through the use of an ex-civilian turned neo-Amazons, Sophia, and a member of Amazons who had mistaken about Hippolyte thousands of years before, he began to characterize the quest as do-or-die, war, and love. He created many "angry" Amazons who wanted to prosecute the quest. He told the story of the first Wonder Woman—up to now with a new, another story

the quest had kept from her daughter—who had gone out into the wide world and been corrupted, partly due to Hippolyte's mentoring. But as the beliefs were made not protected this characterization, Hippolyte and sister Alan (who claimed they were setting up a wonderful character for Hippolyte by which people would like her much better) still prove what a wonderful person she really was, they projected. Unfortunately, they were got around in realizing the quest. They'd forgotten that Hippolyte at the control of Paradise Island, and Paradise Island the symbol of Wonder Woman's spirit, and as Hippolyte distinguished and Wonder Woman rejected her own, so she was a breakdown of her own, so she was a breakdown of her own, so she was a mess of mess plot complications.

In issue #222, Don Mahkko revealed that the god Eros had merged with Steve Trevor #1 and to create Steve Trevor #2, and that had the Purple Ray take that part of Steve who still remained in the universal god form with Steve Trevor #2 to form a Steve who was only two-thirds, not three-quarters, the parts of an Amazon had been retained. The arrow had been brought to the point where only a complete house/being like Crisis could save it.

The Hades back-up story had been helping, just as the book's take since issue #213. She left the book with #211 and, from then on, the book would have to talk or write on its own. It took.

Issue #225 included scripter Mandy Newell in and proceeded to make the mystery of the Amazonian situation. Hippolyte's was called out, with the powerful Antaeus trying for the crown. The Crisis on Infinite Earths hit in #227, and in #230 Hippolyte and Diana were associated in the face of the disaster. Antaeus had died saving the queen the next before, and now the second step of a mission began inside the impossible.

So being some through one of the remains end of Crisis, Diana married Steve Trevor in what had to be the subsequent marriage in the history of comics. The devoted lovers were separated soon after their wedding as a result of intergalactic energy from the Anti-Monitor's death-throes, and a "Wonder Woman in Crisis #2" end and the history of her and Steve who had been sealed by him, turning Diana back into Clay and forming a whole new race which

a lesser lesson, the crafted by Hades and Eros, could be written.

Beating A Dead Horse (1986)

The editor who had allowed the final change into modernity of *Wonder Woman*, Alan Gold, edited *The Legend of Wonder Woman*, co-produced by Karl Busch and Tessa Boddin. In effect, the series was a Golden Age version of *Wonder Woman*, a look back at the kind of *Wonder Woman* story Frank and Robert liked to read. It featured the original Golden Age characters, including Amazon, Charis, and Eros, but also some Steve was a lot more helpful and understanding, even self-sacrificing.

Confusingly, this wasn't the Golden Age WW. This one was the new double-V logo, and her story was presented as a flashback of the *Blackout* Wonder Woman, as Hippolyte and the Amazons prepared to meet from Paradise Island following WW's death during the Crisis. But Diana held it out during the Crisis, there was had seen the Amazon and Paradise Island Amazons back through time to start again. Any Amazons who remained should have been the new, post-Crisis Amazons.

Basically, the series was just plain bad. It was *Rebirth's* most



"BEST BLACK-AND-WHITE COMIC"

—1986 Kirby Awards

LOVE & ROCKETS





● You're A Wonder, ● WONDER WOMAN

A Television Hero History

By Andy Meehan

COSPLAY PROBABLY IMPROVED her name into America's TV HEROINE on March 12, 1975. And, she didn't actually "become" Wonder Woman the same way a costume designer did: instead Cathy Lee Crosby as the Wonder-matrix girl became and sort of differed onto the screen. This Assembly—and decidedly adult—version of the character of the Amazing Amazon (and her Kryptonian, villainous leader of an international spy ring, Wonder Woman) appeared a new costume which consisted of the composition of a piping top by Nike, a skirt by Deo Galico, and a tiara by Teruhiko Fujiwara Unlimited. Thank heaven she wasn't in top form.

Wonder Woman had her way past from ages who knew her secret identity (as did everyone as this film), escaped from moving multi-colored Sully Fatty, followed a destiny toward for a white, hatched

a huge Amazon and finally captured Hades, who was captured by Hades via either with typically no more of special effects were used, and Cathy Lee Crosby as Wonder Woman was never seen again.

Nevertheless, ABC decided that it was still interested in the property and, perhaps inspired on by the success of *Wonder Woman and Wonder Woman* (ordered up a new Wonder Woman series in November of 1975). This film's script, delicately managed by writer Stanley Raych Ross, was probably the perfect treatment for Wonder Woman. Set during World War II, the movie featured Steve Trevor (as played by Lyle Waggoner), General Blüdhorn (Queen Jipiyana), and Nana (played by the wife of Wonder Woman) work to save some Lynda Carter.

The original character seemed

born for the role. She was tall, shapely, beautiful, and looked right as the two spangled costumes, which was taken directly from the comic, with the exception of a red-white-and-blue sash she wore for special occasions. Carter had been a singer, dancer, variety show performer, and former Miss World USA before landing the role. She had no other film experience before being cast (though she appeared shortly in *Robin Hood* and *The Day After Tomorrow* in which she succeeded more than her 30 episodes).

The New, Original Wonder Woman, as it was called, was an instant success. High ratings led ABC that they were on the right track. The studios were trying to keep the flavor of the 1940s comic as WW met Barbara Belds was Gaillet and Pruitt, Nana (as played always on the screen, and Steve Trevor was always captured).



Wonder Woman had a sense of rhythm in its super-human users, which were quite great for a time, since even Wonder Woman deflected bullets with her bracelets, hurled her lasso like a lassoing rope, and used her magic lasso to rope villains and force them to tell the truth. For fans the most spectacular moment involved the "monster puppets," performed masterly by stuntwoman Joanne Egger. Wonder Woman

jumped over rocks, buildings, and other assorted obstacles with the greatest of ease. The only effect she didn't quite work was the invisible plane, which looked plastic and silly. However, Wonder Woman's introduction to and fight with Prince Pez was convincing in a host of ways. She would spin around in position if her costume would be replaced by her costume clothing

WATCH OUT, AXIS. HERE SHE COMES

A another special in October of 1955 concerned ABC's schedule. Wonder Woman as a regular serial, which began in November with a two-part episode called "The Fantastic Mystery." A young son started several Dicks Winger played the part of Thaddeus. Wonder Woman's manager later, a.k.a. Wonder Girl (Linda

in a costume resembling the film of her comic-book counterpart). In this episode, Wonder Girl was kidnapped by Nazis who forced her to reveal the secret location of Paradise Island. There they planned to blast through Fortress, the area with which Wonder Woman's invulnerable bracelets were made, to capture her intelligence. Of course, Wonder Woman and Wonder Girl saved the day at the end of a spectacular American vs. Nazi fight on Paradise Island.

Over the next three episodes, Wonder Woman fought the great ape Gigantism, a deadly Irish maniac, and a Nazi named Winter (his relatives DC's version of the same name). Then, in homage to *The Day the Earth Stood Still*, Wonder Woman met Indor, a judgmental extraterrestrial from another planet who was prepared to destroy Earth unless that in its warlike ways spread throughout the galaxy. This two-parter ended with Indor trying Earth because of his growing affection for the Amazing Amazon.

Two more episodes had Wonder Woman fighting more deadly apes, alongside Steve Trevor and many other cast members alongside the Army. The last show of the season featured the return of Wonder Girl and Queen Hippolyta. (Cinderella Lanchester as Wonder Woman went to Hollywood to stop more Nazis. Unfortunately, this was to be Wonder Woman's last costume screen appearance. The show's producer (Warner Brothers) had great scheduling of the show, and first network CBS picked it up.

The ABC shows were charming, witty, exciting, and much more in Wonder Woman's comic book origin. There had been super villains, Nazis, a monster, and even Wonder Girl. The light hearted of the show came from the actors and the situations as much as the scripts.

THEY OVERTOOK CHANGED CBS: CONTRIVED, BLAND, AND SILLY

When CBS added the series to its Fall, 1957 lineup, they picked an even longer name for the program: *The New Adventures of Wonder Woman*. They also updated everything. For in the previous, the previous episode showed Wonder Woman fly, outfit-making new Super Island, in which Wonder Woman had visited almost 30 years prior. Showed to see her, it also played by Lytle Waggoner, Peacock

Diana since upon 1957 in love and with 1958 show to Man's World. There she saw an updated Wonder, with a different cast, including an actor and a different color-cast and bracelet, and sported an updated leader. She returned to two additional, starring in updates costumes, one for being a doctor, and one for wearing. Both were all blue and star-studded, and the new outfit from an update depending on the situation. The new Diana Prince would alongside Steve as the Emergency Defense Command (EDC), an intelligence network linked with the White House. She would often go on special missions alone, leaving Steve at Washington with the computers.

Some of the episodes were good and up to the level of the ABC shows, but most of them seemed silly, bland, and contrived. They humor and charm faded fairly early, but were strong in the first three episodes. In the last two to the 1960s adventure, as Wonder Woman faced a cloned Hitler in South America, a foreigner's Japanese villain, and a man in the Bermuda Triangle. (The Japanese villain's episode involved a man who was introduced with Wonder Woman.

His location was full of '50s excitement and upon leaving, Wonder Woman searched over DC comic book, a giant talking book, and a Magic Wonder Woman doll.) Wonder Woman's character seemed fighting different villains for the same five episodes. Among them was Carter's direct Kennedy, a black American. Wonder Woman's costume, however, Andromeda returned from space, looking straight and like a different actor) and only to help Wonder Woman and the world of the world-saving. She'll and their job (she looked superbly like Linda Carter). Linda Carter got to play Wonder Woman as a villainess in the 1957 episode at a distance to make her a evil, life-or-Wonder Woman cyber. He used it to avoid any sort of patch (which a movie) which would do without a Wonder Woman replica.)

There were seven more episodes to debut before Wonder Woman would have another interesting case. She showed up with Jack Spiving Field, fought Coast Guard, and then (1960) the EDC's, was another computer. (EDC) before the final battle primarily threatened by the "Doctor of Terror." This episode

involved a confrontation between Wonder Woman and a young professor who discovered that identity. A haunting wall of purple flames in which Wonder Woman must deal with a flower. In the end, her ability made this one of the better episodes.

Now shows her last well on the second part of *The New Adventures of Wonder Woman*. Wonder Woman met a legitimate super-villain, after fighting off Luff Carter, William Jack, and a purple disco-woman. Diana was truly chosen by Paradise Island by popular name Loretta VanDell, who had the proportionate strength of an ant and the ability to control insects.

The program lasted 10 more episodes, for a grand total of 37 before being put on "temporary hiatus." Of special interest is screen fiction series up to the "Starship: A-13 Conting" episode, which presented Betty the Robot and was partially filmed at the 1959 World Con. Linda Carter runs got to show off her amazing talents, and the last episode ended before her last others. Peacock, was released.

WHAT HAPPENED IN MAN'S WORLD?

Despite its success and a deluge of fan mail, CBS never took *The New Adventures of Wonder Woman* off the air. Lytle Waggoner went into other television and now even has some company. Linda Carter got a musical, got the television, got a series, got a comic book, got into acting, and got the spokesperson job for Marlboro. She also did a few made-for-TV movies and a lot of *Clash of the Titans* movies, as well as three of her own video projects. Though not having had any successful shows since *Wonder Woman*, Linda Carter still draws herself from the site computer and industry to be interviewed about the show. Meanwhile, Wonder Woman, though 18 years old, survives well in syndication. With her new status in her comic book, getting a film will encourage her local TV friends to carry it.

Despite some disparaging comments, this writer still loves the *Wonder Woman* TV show. It is very enjoyable. Instead, more special effects, and showcased Linda Carter's skills as Wonder Woman. With the possible exception of the *Adventures of Superman*, no television show was ever closer to its own. Be it a wonder: *Wonder Woman: A-13!*



AMAZING HEROES WITH

Lyle Waggoner has been preparing for one really wild, for one the "Sundance occasion" on The Carol Burnett Show from 1966 to 1973, she was a Wonder Woman for six years. Ah, a Wonder Girl in Love. But, Happy Days, and Fantasy Island events, as well as many other shows.

Waggoner's role in the Wonder Woman series is under discussion here, though, as we find out what made Steve Trevor and Steve Trevor. Amos said, Lyle had the odd job of portraying her own son when Wonder Woman visited networks and new people. He had to not only play a straight man in an obvious super-heroine, but he had to do so while still looking like Amos!

Waggoner was a truly vivacious personality, and kept both of us laughing more than was recorded here. I enjoyed the time I had to talk with her. Thanks go out to both Steve Trevor and Steve Ralph. Steve for helping me get in touch with her. Thanks again go to Steve DeMaio, for some time served help with the interview.

And thanks go to Waggoner for creating a role for which he still always be remembered as being James Justice. Steve Trevor.

—Andy Mangels

AMAZING HEROES: How did you first get involved with Wonder Woman?

WAGGONER: Well, Steve Ralph recruited me and said, "Hey, I'm writing a pilot for you. I have a character and I'm thinking of you as it's writing it." I said, "That's wonderful. I think of you a lot too!" No really, he told me it was Wonder Woman and the part was Steve Trevor. Well, I had read Wonder Woman when I was a kid and I didn't look anything like Steve Trevor. He was blond. He said, "No problem. We can change that easily enough."

I thought it was terrific. I had just gotten off the Coast Range Show and was excited about the prospect of doing another series. They accepted me as Steve Trevor, and then they had to look for a Wonder Woman. They asked me to audition some of the actresses they were considering in their final auditions. I thought that would be thrilling! So I auditioned five girls, one of which was Lynda Carter. They were all different looking girls. I was amazed, the girls that they had considered. I can't remember her name now, but I finally came down to Lynda and another girl. I thought Lynda looked

INTERVIEW:

LYLE WAGGONER

By Andy Mangels

like Wonder Woman. She has the same hair and skin coloring and body and everything. The other girl was a lot more experienced actress, but didn't look anything like Wonder Woman. She had red hair, she wasn't terribly attractive, and she was last. They asked my opinion, and I told them Lynda was my choice because she looked like Wonder Woman. Lynda was a lot of advice, she was a dancer, but she had no experience at all. I guess you really didn't need experience playing Wonder Woman.

AM: She mentioned you had read the comic books. Were you a comic book fan?

WAGGONER: Well, I wouldn't say a "fan." When I was a kid, that's all we had was comic books. We didn't have a television. We had comic books and radio. So, we had a lot of them, Batman, Superman, Wonder Woman, Captain Marvel, and all these other heroes. My grand, I had thousands of them. I enjoyed them though.

AM: Did you ever dream that one day you might be portraying a character in a comic book?

WAGGONER: No, no, never in my wildest dreams. That's why I was so thrilled when Stan called me about the pilot. It's surprising to see what kind of image you project in this industry. When he started writing Steve Trevor, he thought of me. Why I have no idea. I got the image, I guess, from Carol Burnett, who auditioned me as the "businesswoman" character. I was kind-

ness or not. I sort of got the "hand-on" image, which I guess is not a bad image to have. It's kept me out of a lot of parts, but I've gotten a lot of parts because of it. I've had a lot of fun with it because I never took it as a fact. When Stan was looking for Steve Trevor, he had to be handsome and dashing, and I guess that was where he got me from. **AM:** What did you and didn't you like about your role?

WAGGONER: I liked it when they had it on the '60s, the peacock shows. When they went to the '70s, I thought it had a lot of its charm and all of its humor. I really didn't care for that transition. As you know, I played my own father, which I thought was a little weird. If the audience would buy that, they'll buy anything, wouldn't they? I could identify the period about with the comic book more because, in the modern shows, [Wonder Woman] was a gorgeous model. She wasn't Diana Prince, her only disguise was a pair of glasses. I was surprised to be cast around and see reaction for when the put on her glasses. It was ridiculous. It was really hard to deal with. When she was Diana Prince on the '60s, she had a dandy wavy medium-on, her hair was in a bun, and she had these awful horn-rimmed glasses on. You might possibly believe that it wouldn't recognize her in the '70s, she had her hair liberally done, drapery clothes, and designer glasses, and when she started into Wonder Woman the old hat had her hair absolutely done, and her wonderful



Wanda Maximoff costume. She'd just take off her glasses, and I'd have to say "Who are you?" That was hard to deal with, but they were still working out my checks, so I said, "Then, I don't recognize you."

AM: How were some of your favorite shots?

WAGGONER: I can't remember any of the specific shots, but I was a great fit for the special effects and the explosions and falls and stunts and falls. I get a big kick out of watching the stunts. I don't act but I always kind of being around to watch the special effects and stunts. The stunt people are amazing. They're crazy. Who wouldn't pay me enough to do what they do. I was used a lot of being around to get badly hurt during the jumps and falls. There's a lot of stunts about the stunt scenes on *Wanda Maximoff*. **AM:** When a cast? Or almost and not some.

WAGGONER: This is sort of hard to tell, but to know Wanda Maximoff jump in the air, they used a motion-board, which is a board like a service One person jumps on one side of the board and flies the other

person up in the air. One day, they spent hours with this motion-board, being up the landing pad to get a faculty right to find the stuntwoman would land safely on the pad. Finally, when a cast came to shoot a day, they had it all lined up for the stunt was correct, the weight of the jumps was correct for the stunt woman. So, they said "Well, let's Action!" The guy jumps on the other end and flies into the air and they catch up into a new jump. They had's more considered it. They'd figured out the distance and everything, but they didn't figure out how high she was going to go. So they tried her by rigging into the limits and, of course, that stopped her dead. The fall straight down into the jumps. She didn't get hurt, but she almost landed her fall out. It was hysterical. **AM:** Did you or Linda ever do any of your own stunts?

WAGGONER: Oh, no. Fight scenes, and stuff like that, they always had some people do that. We would show the first patch and stop out, and then the next people would

come in and fight like crazy. We'd get hit or thrown the last patch. Usually I got hit and would fall down and hit my back on a rubber rock and go motionless. I was really good at being motionless. I think that was their job. I always requested it as Superman, except she was Superman and I was Lois Lane.

AM: Did you ever feel odd playing the baddest one of the show?

WAGGONER: Well, I was considered liquid nitrogen. I was always the hero, I was the one who attacked all these gangsters and criminals and everything and then you get the back beat out of me. I figured that I was really made and I could handle these guys. I wasn't helpless. I was just kind of stupid.

AM: [Laughs] Okay, do you ever feel would being the stupid one of the show? Did you ever wish for a role where you could be an actor?

WAGGONER: No, I knew well always was in the end, but my job was to... let's see, what was my job? I forget. What's the question? Well, I had a hard time being stupid. I always thought of the show as a comedy and tried to put a lot of humor in it. When Steve was really serious, seeing... I was able on all those guys at once. Don't worry about that, that's comedy. That's humor. That's stupid. I figured that was kind of the charm of the show, so that's how I played it.

AM: Do you think the theme of the show was so much comedy? The main goal?

WAGGONER: I think when a girl gets into a car, it was ridiculous. When we were in the period those we could get mad with a lot more. When the producers updated it, they tried to make it more *Palmer Brown*, and it was a lot of it. I think that's why it died. It was charming and lovable like in the '60s, which made it fun to watch. It was more of a character when a woman like me. They tried to make it too realistic and it didn't work.

AM: Are you available for the show?

WAGGONER: I don't remember what I would do if I got out of my change during rehearsal but to keep my sanity. One day, I did a whole scene scene with my tooth knocked out. I knew it was a serious scene and I wouldn't be smiling, so they wouldn't see my tooth. I did the scene straight, in a straight. At the end of the scene, right before they said "Cut," I broke up a little with the camera. They pulled it off, so I do. I need to be behind my desk to do a serious scene with Linda.

me, in the end of it, I did tell out of my show or something like that. If I did know they were going to have shows like *Wagner* here, we'd have given that some good stuff. I need to show... because I had so few lines because she cut off the scene. I want to play other things to do it the end of some. Everyone would look forward to it. That's how I got my kick.

AM: One-year contract. How was working with Linda?

WAGGONER: She's a very intense girl. It was fun to work with in costume.

AM: Did she ever to work with?

WAGGONER: Easy? Well, she never got an eye caught.

AM: Do you think she had a good measure of humor?

WAGGONER: She looked like the Wanda Maximoff than any other actress I had ever seen. That's why I was the should be the one. She still looks incredible. I was her best friend a month ago. It was the first time in five or six years. The same one and she got a big hug. She'll still get the respect being about. I always thought of the show as a comedy and tried to put a lot of humor in it. When Steve was really serious, seeing... I was able on all those guys at once. Don't worry about that, that's comedy. That's humor. That's stupid. I figured that was kind of the charm of the show, so that's how I played it.

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had buttons on it, and when she pushed the button a would set off the firecrackers. So when she threw her wire up, she'd push the button for one button, and then put the other firecracker up for one more button. That was clever.

AM: Did you ever have an idea of dangerous things? Especially in the World War II scenes, with all the explosive stuff?

WAGGONER: In the pilot, I was a pilot. I remember my plane had gotten shot down, and I was detaching it in a parachute from the sky. I did a lot of it, and he was coming down, so we had been in a struggle. Eric Bowler shot me with a 45, and a lot of parachute stuff. They had to be first of a change because in the way here, I had no idea how loud these things were. We never had a change planned on me as all this came. From that time on, I was ready for the power of special effects. These Wanda Maximoff scenes where I was working across the lines of a wire and the level two windows blow out. It was done with compressed air. That was shocking, too. I had no idea the power of their compressed

air tank. Nothing ever dangerous, so we were safe. They took care of that.

AM: Another part star was Delta Wagner, who played Wanda Girl. How did she do?

WAGGONER: She was young. She played a 13-year-old and she looked 15 with her hair all pulled up. She was kind of an average-looking teenager, but she did have a kind of nice job on Wanda Maximoff's little sister. They had some cute things for her to do, like trying to spin around a bar. The first one-down wire used, there was a lot of it. The audience liked her, so they had her come back to do a second set of shows. They got even more mad and thought it was great, and maybe they could do a spin-off with her. A third script was written for her, but due to politics, it was never done. So Delta Wagner went on to become a movie star. They had a black Wanda Maximoff movie, played by Lynn Collins. There was a possibility of a spin-off series that did, but she never came back to the show. Delta was terrific. She was a lot of fun, generous, nice, and not cute. She

was a lot of fun to be around. There were two Harolds and Sammi, the particular ones. They were really popular at that time, so they had their part in Wonder Woman. Louise Lomax, who was a dancer, played a spider-woman. She had the best legs of any woman being I've ever seen in my life. Classic leg. They put her in this spider-woman costume and she was incredible. Before the costume made it to the screen, though, she was covered up quite a bit more. Layers over come back later.

AK: How odd's part did you do the first actor you had to work with on the '70 show?

WINGGARDNER: Oh, I began all about Sam. What was his name? Kismet?

AK: No. Kismet was the dog, one that participated in the screen scenes also.

WINGGARDNER: Well, anyway, he was in there.

AK: There was JACOB the computer and the data-mail carrier. So tell me about working with two computers?

WINGGARDNER: There's not much to tell. In fact, that's about all I got to work with at the end of the series. But that little bit of thing in which I would come across the floor—they had him on a ceiling, a little piece of the ceiling, and they'd pull the string and he'd go floating around the floor. One time they pulled the string and he ran across the floor, but the door would not open. He was supposed to get out in a hurry. He was flying around, and he hit the edge of the door, and just bounced himself. He had to shut down for an hour or two to get the door to make another one, but he just went right to the edge of the door, and knocked himself in pieces. It was hysterical!

AK: How are you doing now?

WINGGARDNER: Not much writing. One thing Wonder Woman did for me was to start me in a new business. I started a company called Creative Concepts, and I got equipment for the studios. I rent heavy movie lenses and dressing rooms and trailers to give me much more free time, and I'm really enjoying it. I'm doing a book this year. And I live a life, if I don't, I'm really couldn't live.

AK: Do you ever want to do a superhero show again?

WINGGARDNER: I don't think I'll ever do another series, or at least a single-series show, again. Maybe a few more television comedy. I've had my class. It's not your whole job, you really don't work too much any more.

AMAZING HEROES

NEXT ISSUE: TURTLES!



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INTERVIEW:

STANLEY RALPH ROSS

He Talks To
The Writer Who Brought Wonder
Woman To Television

By Andy Mangels

Stanley Ralph Ross has probably the dirtiest name I've ever heard! That's the first thing I noticed as I spoke to him. It also seemed to be a very familiar name, although it wasn't until the end of the interview that I found the why.

But first here's one of the most celebrated TV super-hero writers of the century: An writer of one of 120 of the Batman shows, more than 50 other series. He has done various screen for years, made thousands of commercials, written hundreds of TV shows, been in countless TV roles, and sold managers to run a publishing company.

And to write the first Wonder Woman movie starring Lynda Carter.

As I talked with him about the *Wonder-woman* show, I found a surprising number in his responses. Wonder Woman was just one of a man whose life's story, but it seemed to hold a special place in his memory.

It's like to think about Wonder again for helping me get on down with Ross ("She will love I could love to tell you everything you want to know.") Don't also give Ross for trying to get Lynda Carter to continue to do television even though she declined.

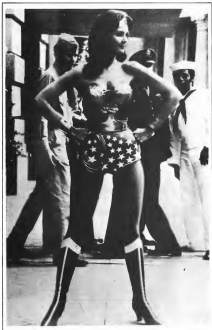
AMAZING HEROES: How did you first get involved with Wonder Woman?

STANLEY RALPH ROSS: Well, I first got involved with Wonder Woman as a kid, reading the comic book. I'm probably nine. Professionally, what happened was that after writing for Batman, I became one of the writers as a person who knew how to write adaptation of comic books for television. Bill Deaner asked me to rewrite the feature *Wonder Woman* comedy. I thought that had been written by Stan Han and Larry Segal. So I rewrite the script, and we got a green light to make a 16-minute presentation film which was a fairly different idea than what eventually hit the screen. The studio executive at the time, Douglas Cramer, did not like the idea of *Wonder Woman* and he got an end to it. So, I began about it, and a couple of years later, Doug Cramer was in his own business, and suddenly he wanted to do *Wonder Woman* again. Before Doug got his idea, Warner Brothers called for me and said, "We have an idea for the *Wonder Woman* thing which we want to do with Cathy Lee Crosby."

I said, "Well, Cathy Lee Crosby is a very nice lady, but she's blond and *Wonder Woman* has dark hair." How often you had to also what I was talking about. They said, "What's the difference?" and I said, "It's like making Superman a redhead!" They told me they'd already signed Cathy Lee Crosby, so I had about 10 months to write. I was very with other stuff at the time, anyhow. So they made another *Wonder Woman* film that later D.F. Black came and produced that was a studio-type thing with Francis Monahan as the villain. It was really, amazingly damned by the critics, although they did get some sort of rating. They grabbed the rating to the kids, so they came back to me and said, "All right, how would you handle it?" I had made two or three pages of random notes as to how I would handle it, and I worked to with my main in Doug Cramer, the very man who had turned it down before. He was now assigned to the job, and he took my notes and said he'd let me know. Evidently, though I'm not sure of this, I think he changed my notes and sent them over to the late Steve Denney, who was running ABC at the time. Steve must have liked the notes because within a couple of hours I got a call to go write a story. So I wrote a story and the weekend had become the pilot for the new *Wonder Woman* series.

AK: George Lund for a moment, what was the original *Wonder Woman* pilot like?

ROSS: It was a pilot where Wonder Woman was actually played by two different people. She was played by



1949) written by Diane France, and when she turned into Marilyn Monroe, a sex-crazed movie-magician, almost a Jekyll-and-Hyde-type thing. It was stretch, elastic, complex continuity. It was sort of like *Carrousel*—not like *Temple* was."

AH: How does any actor or actress choose for that that will work?

ROSE: Not that I can recall. It was chosen by Lyle. MacIntosh, who had directed some of the *Romya*s.

AH: Why was your part called "The New Original Wonder Woman"?

ROSE: Because the other one was called just plain *Wonder Woman*. They had to change the name from one of the Cathy Lee-Croft one for both the public and the studio people.

AH: But please, as I remember it, was very faithful to the comic book origin. Did you do a lot of research?

ROSE: Sure I did. I went right back to her comic origin. I adopted a costuming idea that I saw, and while adding my own bits in. What you might find interesting is that my original script was actually funnier than the one that went on the air, but Crewey wanted it to be "punched down."

He felt that it was too funny, so I had to cut some jokes. These jokes were what got the director, Leonard Hink, to do it on the first place. He was disappointed, and so we sold the actors what happened, and told them if they wanted to release some of the bits of the first one into the second one, it was free with us.

AH: Was there any struggle about ending the pilot, or was it always going to be on *World War II*?

ROSE: Well, I wanted it on *World War II* and wanted on it. They had updated the series to modern day, and I was really against that.

AH: How you involved in the casting of the original pilot at all?

ROSE: Yes. As a matter of fact, in the case of Lyle Waggoner, I had run into Lyle in the parking lot of CBS. He had just left *The Gene Kelly Show*, and he was telling me that he didn't have any work. It was like the next day that I got the *Wonder Woman* assignment, and I wrote into the script, "Colleen Clavin, a Lyle Waggoner-type." They I wrote in, "Don't you, get Lyle Waggoner?" It couldn't be more specific than that. I was also involved in the casting of Kerry Williams as the Miss O'Hara, Ernie plays Niles better than anybody. The same with Henry Gibson, who played his associate. As far as casting Lynda Carter, a lot of women were tried, and Lynda had



The Magic Lantern instrument at 1000 watts.

that hair. Both look about her Lynda came out of a variety show background. We finally decided on her for several reasons. I think some of the main "name" actresses were probably too much money. They didn't want to spend much money on this.

AH: When "name" actresses were up for the job?

ROSE: I don't remember them all. I think Inez Cawley was.

AH: Not Joan Collins?

ROSE: No way. Not Joan Collins. She's too tall. I would have been against her for a number of reasons. Joan had appeared on a *Roman Holiday* I wrote, which she played

a character called The Saint. I really don't think much of Joan Collins as an actress.

AH: What did you think of Cathy Carter the first time you saw her, and then during the first time you saw her was going to be *Wonder Woman*?

ROSE: The first time I saw her was on *1950s*, and I had her. The first time I met her on the *Ed* was interesting. I went over to her apartment to talk to her about the *Ed*.

Lynda looks quite different without the make-up on—the hair had eyes and such. So this girl comes to the door, a sort of plain-looking girl with big, thick glasses on. I said,

DESTROY!!

THE LOUDEST

DESTROY!!

COMIC BOOK IN

DESTROY!!

THE UNIVERSE

DESTROY!!

"Linda!" She said, "Tuesday, I don't look like this at all," and she showed me an 800-gallon barrel!

AK: How clearly were you involved in the making of the video?

RENN: As clearly as any writer is. I was not to some of the acts, and I was at the shooting of the Amazon Odyssey segment. We shot that out at the Advertisers in Santa Anita, which is a place where they're put a lot of things and no method there. So it doubled as Paradise Island. I wasn't involved in the filming of it at all. I gave them my suggestions, but as a writer, comic writers in a script, you usually can't get anyone on the phone. Good each time to you finish the script, they'll do anything for you, but more than that, you, they're not interested in you.

AK: Where else was the opening sequence transformation of Diana Prince into Wonder Woman?

RENN: I believe that was mine. I wanted a transformation using stop-motion.

AK: How was that done?

RENN: In fact they tried putting her on an actual spinning top level, but that didn't work and she got dizzy. I don't remember how it was finally done.

AK: Not to sound overly, but Linda's costume may very well have had no creative means of support. How did they keep it up?

RENN: Oh, that was easy. It was the original hero design by Howard Chaykin. They just smoothed it on really tightly. It's basically a hard-lined comic-type of thing.

AK: You got great reviews for the video, didn't you?

RENN: Well, Leonard Maltin didn't give us a good review at his book, but he never actually watches the show. I talked him in the case it is, and he said, "she goes in an 'outgroup' to show without even seeing it. I did get some good reviews, though."

AK: I know David Crow gave it a good review. How were the ratings on the video?

RENN: Excellent. They were just great. It wasn't made as a pilot though. I think that, it was made as a 90-minute TV movie, but I knew it would be a series. It just needed like action. And that it was a series from ABC that got cancelled and that went to CNN, when it had a better alternative than it had had on ABC. At the time the Wonder Woman project was shooting, I had two pilots shooting and two series done, only one cancelled. That's why I wasn't on the set too much.

AK: How long was the shooting schedule for Wonder Woman?

RENN: 17 days.

AK: How short time. The minimum number, that the comedy was really produced in the first script.

RENN: Do you think or any more it was too much of a level or too simple?

RENN: I thought it had used more comedy.

AK: Is that because of your success with Batman?

RENN: No, no. It was a different type of comedy.

AK: On a different note, did you ever working with the Wonder Girl character played by Debra Wilson later in the series?

RENN: No. Debra came up to me at Nat and Al's discussion and introduced herself to me. She was very nice, and she said, "Thank you so much for putting me in the show." I had to tell her that, honestly, I didn't, because I didn't have a lot to do with any of the other girls.

AK: What kind of person was Linda Carter to work with?

RENN: Well, put it this way: I'm about to leave another series for the lot, so I must have liked her. She was easy to work with, and she seems sweet now. She just was a happy, warm, called Mrs. Green [The Golden Eagle Award for Woman of the Year].

AK: At that time, she was really happy with the role and wanted to continue with it, is that right?

RENN: Well, she doesn't want to do a sequel. In fact, she doesn't even like her name to be associated with it. I think she's smart, because people who've continued when they want up being so identified with them. She managed to break away from Adam West and that. Well, they're Batman and Robin from '67 onwards, then's George Reynolds, who eventually killed himself because no one took him seriously as an actor after Superman.

AK: Why do you think she was so happy with it then, but now she seems to disavow it?

RENN: That, she was 24 or 26 years old and making a lot of money.

AK: That's true. So what kind of person is Lyle Ruggener?

RENN: Lyle was very much like the character you see on screen. He's not a charming and engaging and a nice guy.

AK: What was the Wonder Woman set like, the people making the show, the feel of a video?

RENN: Happy. It was a happy set. Was it done on any on Wonder Woman or a writer?

RENN: Well, they were frightened of me. I'm fairly powerful, and I have my own thoughts, and they would just to come out to my reality check and say goodbye. Christ especially was frightened of me. They kept me away from even making a cameo appearance, even though I'm an actor, because they thought I had an influence on Linda, and they didn't want the impact.

AK: Where at the time Wonder Woman came out now? Linda, I'm, some of the others?

RENN: I don't know what Lyle is doing now. Linda is continuing to make her TV shows. She lives in Washington, D.C. and is married to an attorney named Robert Altman. She wants to make films in the future.

AK: What are you doing now?

RENN: I am busy executing an employment called "The Wilson Public Goods", which is 5,000 movies reviewed and analyzed. It's a 12-volume set which will be updated every year. Every movie mentioned will be in it. This will be from Cinebooks later this year. I'm about to direct my first motion picture, called "A Marriage of Convenience", and I've been doing a lot of acting, commercials, and television work.

AK: Can you review "Dueling Weights" for me?

RENN: Sure. I've done the Four Aces, Robin on the Incomparable, Goldie the Devil and Suzanne on Super Friends/Clayton Flowers, and Snakebite on Rembo. I've also done Phantoms, Mike, Mike Zerk, and lots of other things.

AK: Do you ever see yourself working on another super-hero TV show or movie again?

RENN: It might. If there is another appropriate show, I'd love to do it, but I don't like working in a business much these days.

AK: Remember Wonder Woman and Lyle, were there any other interviews about you working on it?

RENN: Not unless you'd consider The film from Uncle a super hero.

AK: Do you think that's the best about the video of super-hero TV shows and movies?

RENN: Yes, well, somebody comes up with one that's serious. They're doing one now called 20x20 America, which is not a super-hero show, but it's sort of empty. It's being executive produced by the executive producer of Batman. It doesn't seem any worse than the Wonder Woman system that.

AK: Good show it, I guess there's always conclusions.

Carol Lay's

GOOD GIRLS



"I had something to do with her hair... She's got the job (female columnist for a great metropolitan newspaper). She's got the friends (Lillian, Sid, Starbuck King). She's got the romance (Lovers) with words, no less! She's got the just can't get Mr. Manlove Starbuck. Oh, yeah. She's got the hair, too.



"Oh, Starbuck... I can't stand you any more!"

Find out why they're good.

ON SALE IN NOVEMBER

FANTAGRAPHICS BOOKS



"GARY? I can't stand you any more!"



Karen Page— HOOKER!



Rarely in *Damned*, we get to see Karen Page again after a disappearance of almost five years. Originally, in 1966, Karen Page was the desirable young agent who worked in the law office of Nelson & Blalock as a legal secretary and stenographer. She was the woman whom Peggy Nelson secretly loved when she was the only lady in the law firm, and by then Blalock was attracting her notice.

Then, a couple of years later, she found out Blalock was *Damned* and was unable to handle carnality—especially morning when he was sober. The couple drifted apart once that was, in 1973, we learned that Karen was working in Los Angeles as one of many beautiful young women appearing in sex machine pictures. She had become involved—in a professional

The Status of '60s

Love Interests

in the '80s

By Bill Kuyper

same—with the Glenn Miller, who worked with her on a television show. Her career wasn't as the good Karen would have liked, but the 1960s ahead looked promising and it seemed she was due and for certain success.

Five years later, everything had changed. We found Karen working as a prostitute on a nearby hotel, her figure plump and aging, her face lined and mean. A career in radio films was abandoned and a drug abuse problem was evident to the old *Damned*'s secret identity for a bit. Her two-page appearance in *Damned #27* was shocking, particularly to those longtime readers who remembered Karen Page the young rising starlet on the street-smart secretary. But so obvious as it was, a girl was to find out that

If you take your best friend and I was right, I had just been an underdog, at best, in the pages of the *Academy Award*. The controversy was all over, but the results were the same. And it got me to wondering about the fate of the '60s love interests of the major super-heroes.

The most consistent factor resides in a twenty-year retrospective on the number of relationships in which James' couples, such as Batman and Blackwoman or Bond and Sue Richards, have changed within their marriages and still managed to keep a together. For others, such as Iron Man & the Widow, change has been so common that the character has never maintained such a thing as a permanent or even a temporary relationship. But for the most part, the marriages between heroes and their chosen partners have justly remained the same over the last twenty years. To illustrate this, I've chosen to mention one couple of characters from DC and Marvel: Superman and Lois Lane, Wonder Woman and Steve Trevor, the Flash and Iris West, Green Lantern and Carol Ferris, the Atom and Jean Loring, Spider-Man and Gwen Stacy, Johnny Storm and Crystal, Thor and Jane Foster, the Hulk and Betty Ross, and Cyclops and Madeline Pryor.

Like James Page, Betty Ross has fallen from a nice normal life into

a life of despair and degradation. Now, as in 1960, the controversy, quiet, distressed daughter of Air Force Colonel "Thunderbolt" Ross. She was the perfect pre-teen image of a woman: timid and timid, conservative in dress, morals, and opinions—which consisted mostly of living life through her father's illustrious career and dreams while upholding those of her own. That she fell in love with a cool, logical scientist named Dr. Bruce Banner.

Betty remained in love with her father, loathed scientific developments her father's desire for her in the ground that she was, in her's opinion, a wimp, and even after she found out that he was also the terrifying brute called the Hulk. When she couldn't love the Hulk, she could sympathize with the scientist Banner who went through, try to please his boss from behind and her father and state his feelings. However, she was a struggle to fight her own innermost feelings, personality with her diminishing father in the end. As Betty allowed herself to drift away from Bruce and marry Glenn Talbot, an Air Force officer and protégé of General Ross.

Betty didn't really love Talbot, but he was her father's choice for her and he was a safe choice—so she thought. Not long after their marriage, Talbot was captured by the

British, then was incarcerated in a state of mental instability. Since Talbot was never more aware than with Banner, Betty decided that she would prefer to be with Banner. Only circumstances prevented their romance. Betty was first introduced into a world, then into a radiation-induced horror. And Bruce, trapped in the body of the Hulk, was forever wandering around the corners of through some alien realm, which kept them apart for over a decade.

Betty disappeared from the Hulk for about six years and returned eventually a fully recovered—though still in a state as far as Karen Page. To paraphrase author John Byrne, she had living like a prodigious form. The controversy, as her "re-appearing" in the Hulk's world, from society was addressed in her original incarnation, and other characters were her old conventional morality were left up to the imagination. What was clear was that Betty was no longer happy with what she had become, and that the news of the Hulk's capture and the possibility of a reunion with Bruce Banner to pick her out of it.

Only Marvel knows what the future will bring, but for now, after thirty-five years of trials, tears, and Betty are married in love.

Mary of the '60s love interests have suffered in the intervening years. There have suffered the ultimate fate in that they've died or disappeared completely. Some have even died and come back.

The first to perish was Steve Trevor, who was gunned down in 1966 while trying to save Wonder Woman of a trap set for her by Dr. Cyber. The "real world" reason he died was simply that recurring editor being Schwartz's claim was to deal with the character, but within the context of the story, Trevor's death became one of several developments that led to Wonder Woman's coming as a hero on our Earth without her Amazon powers.

Trevor had always been a pleasant distraction for the shy Wonder Woman. A hero in her own right, but she did not love deeply, but was unable to concentrate that love due to both the reactions of her hero and of her mission in our world. In time, this relationship had become a parody of a normal one. Steve was constantly trying to please, cheer, amuse, lead, or even bewilder Wonder Woman, marrying her. The news he had, the more the reason, and the fact he had determination over time

No two people would have permitted this being a reality, and the situation needed to change. Mary felt, though, questioned the need for such a dramatic change.

Steve was resurrected in 1965 at the request of Paradise Island, who appeared in her person before Aphrodite, and her mother, who appeared to older Helen Schwartz. He remained alive for nearly three years and then was killed again. The reason author Jack C. Hyde gave was the same one given by Schwartz, and that was some support among the fans. My own Wonder Woman devotee was divided into pro- and anti-Trevor camps, as was many of the creative personnel.

Steve was brought back again, in 1980. The actual fourth-ear Trevor wasn't "resurrected," as Aphrodite himself a Trevor from another parallel Earth. With the help of a little magic spell that caused her (and the rest of the world) to forget the first Trevor, Wonder Woman was able to pick up her romance with the old Steve and left off, though the Trevor of the '60s was far from his previous marriage due to his '60s self.

Wonder Woman's love for Trevor is unquestionable. She loved him when he was green, married him when he was blind, and loved no other man in between. The same could be said for Trevor, when he was there, and that is the only of their positions over the past twenty years. He's been dead about thirty years.

A similar case was the relationship between the Flash and Iris West. In 1960, she was a reporter for Central City's *Picture World* and fell in love with the Flash's civilian identity, Barry Allen. By the end of the year, they were married.

The fatal twist came from Flash's wife-to-be Professor Zoom, the Reverse-Flash, and Zoom attempted to stop the wedding but was foisted off by Flash. The Allen's were married for thirteen years, most of them happy ones. He was very loved, loved and protected, a woman who believed in her life with the alien-created life of a star reporter. She also managed her concern over her husband's safety with the knowledge that he had a duty to the public and a need to help, and she was in constant contact of support.

There was a modern marriage, happily continuing Barry Allen was a self-admitted "no-fathered" type. He married as his first normal Central City and he ended in with Number 16's more than being



Steve and Diana finally on the spot in 1965, but the latter a tangony

paternity of the other temporarily had more secrets in their field that it all ended in 1978, when Reverse-Flash's paternity evolved

Berry Allen and Iris West, 1960.



two mothers and he killed them. What Allen thought Flash loved another five years past that, he was clearly a broken man. An eleven-month wait, Patsy Stone had when Flash was charged with murder on their wedding day, a crime that he left Flash in a state of mental collapse. Underneath it all, Iris was still alive as a wife. Her mental trauma had been suspended in the 30th century and completed into a brain-only woman. She was reunited with Barry in the final issue of the Flash, but the marriage did not last long, for Betty had just months later in battle with the Age of Apocalypse.

It's hard person to blame from beyond the grave was Alan Gray, known alternately as Ivan God and Phoenix. She was the fifth addition to Professor X's X-Men. She immediately was written by Stan Lee Scott Summers, known as Cyclops, and he is equally as strongly as her. However, Scott's divorce kept him from adjusting his own feelings for Jean, so he feared that the love of another X-Man, the X-girl Havok. In 1966, Jean had broken through Scott's wall of stress and the two became intimately involved. By 1968, everything had changed.

The two were young and fell they had all the time in the world to make a loving commitment to each other. That is one commitment lasted for ten years, and Jean left with the other X-Men while Scott stayed behind to run the new X-Men. That

Betty Ross and Steve Banner, 1965.





Jean Grey and Scott Summers, 1965.

separation was brief, though, and their feelings for each other forced a reunion.

This reunion became short-lived when Jean seemingly died and was reborn during events known as a space battle with Steven Lang and his Sentinel. In the X-Men, a second Jean had been recruited in a much more powerful telepath and telekinetic than the last, but as Marvel did it as Phoenix, her power seemed nearly limitless. And, as a girl, she became more aggressive in life and in love. She was less content to put off deeper conversations, and Scott allowed himself to be swept into a deeper relationship. Though reuniting was probably moving too fast for his quiet, conservative personality, he did truly love Jean and allowed himself to follow where Phoenix was leading.

But as Phoenix's paranormal abilities grew, her loss for power and discipline led others grow along with her aggression. When she was out of control, and the X-Men were forced to try to snap her before she ravaged the world. They succeeded, but only with the help of Jean's mental upbringing, which was what the Phoenix meant had done and forced her to destroy herself.

Scott was depressed. The first and only time in his young life had something so vital to him died in order to save

the universe. His grief was enough to force him to leave the X-Men and go out on his own to try to get over Jean and to find a new direction in his life.

Eventually he allowed himself to see other women. First a ship's captain named Lee Fingersh, then a pilot named Madeline Pryor, a red-head who could have been Jean's twin. Scott eventually married Madeline, however, the question remains hanging over their relationship was how overbearing was Jean's personality. Jean Grey instead of Madeline Pryor?

As for Jean, it became apparent that she was not dead—she wasn't even Phoenix. The Avengers found a life support capsule at the bottom of the ocean that in New York and at the capsule was Jean Grey. Her memories wiped out past the point of Phoenix's last appearance, Jean claimed that Phoenix had been an energy being who had fused her from the embledated space shuttle cockpit before she died, placed her in the life support tube to allow her to recover from radiation poisoning, and then assumed her form and memories, living on Earth as Phoenix. As of this writing, it is unclear as to whether this story is true, but should it be, there seems to be nothing but turmoil ahead for Scott and Jean.

In 1966, Peter Parker and Gwen Stacy were just discovering each other after several years of neuro-anthropology and entomology. Gwen was one of those glamorous young ladies in the Spider-Man costume, along with Mary Jane Watson. However, they were really different. Mary Jane was conventionally "top" a woman who loved fat and thrills, and who lacked responsibility and maturity. Gwen was loving and caring, concerned with beauty and strength alike. Gwen was a woman who appeared to nothing beyond caring for family, whether it was her widowed father, Peter Captain Stacy, or the loss of her life. Peter. She was very positive, fiercely loyal, and dedicated to her persons and ideas.

She died in 1973. The relationship between her and Peter had reached a point where they had in many or split. But they loved each other too deeply to break up, so had been demonstrated in prior situations, and Marvel wasn't ready for a married Spider-Man. So Gwen was thrown off a bridge by The Green Goblin and suffered a broken neck when Spider-Man's webbs stopped her descent to the sidewalk.

Peter got over the initial shock of her death with the help of Mary Jane. Her love of art had been soled by the tragedy, he also needed her help to get back over the shock of Gwen's return from the dead—For this, he, came back in a bodysuit. Another of Spider-Man's. The Accident, had meant genetic clones of Gwen and Peter from skin samples. The Peter clone died, but Gwen's clone is still alive and living somewhere in hiding. Hearing that Peter, the real one died, although she resembled Gwen physically, she was not the Green Stacy Peter had known.

Since Gwen's death, Peter has attempted over and over again to establish a lasting relationship with Mary Jane. His caring climate with Mary Jane, usually progressing to love without making her love more obvious feelings that actual affection. His relationship has lasted since, but has not worked out. He resembled Gwen and spiders who were lately difficult, but now Jane is calmer because, deep down, no woman has yet not had his compared to Gwen.

And though she isn't technically dead, Jane Peter is as good as being trapped within the body of the golden girl. The two women share a very life experience, much in love. Jane and Peter date the same

maner

In a way, it was the celebration of a story that began in 1966, but hardly in the way Jane Peter or any of the readers thought it would end. Jane Peter was the more and most-mentioned of Dr. Don Blake and was quite married with the first, Jane, but eventually he and Jane had doctor Don loved her, as well, but he'd she wouldn't love him for the sake. Perhaps that occurred later would be truly better to her. However, it was a revelation she couldn't handle and she left partly due to a pride issue, maybe from Luke. (That's the last of her brother).

Eventually she returned to the faith the love and spent an entire year a process that would prove her to godhood. But Jane was unable to handle the risk of power and creative awareness that came with immortality, and Gwen was forced to separate her girl. They and Jane saw the handwriting on the wall and broke up. Back in August, they took up with Hercules's wife Jane, whom Peter had been hospitalized in as a young girl and who had married into a striking dark-haired beauty. Despite his feelings for Jane, it was still when Peter's true love, Jane, was to work for another doctor and returned in 1970, when she was married to a doctor because Peter and the 8-footing



Dr. Jane's Peter and Jane Peter, 1967

Man. Still, convinced that this love had more than ever now, considered her life doesn't suit Jane's body so Jane would still live.

Peter and Jane tried to re-establish what they had had, but it was still that

The truly loved. Perhaps Jane and Jill, who was still within her, stood her, because a year later Jill's personality and form changed and took over the body of Jane Peter, buying her personality within Jill's form as Don Blake who had loved with her. Jill would, then, eventually call Jane both as The girl (Don Blake both), but Jill has seen no reason to do so and Jane Peter has been gone, dead for all seems and purposes, since 1968.

The cover of love has not run smoothly for the remaining two couples in red, and some have found more than others. The worst example has to be the Jordan and Carol Peters.

In 1966, the couple was just beginning to have problems. Carol had a secret life as the villainous Star Sapphire, unaware to all but her husband, unknown even to her. The next, she told Hal that she had become pregnant to a man named Jason Belmont, and Hal had his job as her company to train Atlantis and ensure his life. When next they met, Carol was suspiciously crippled and looking for a strong, dominant hero. The Green Lantern in the blood was hounded and immune and she had to love herself to ensure with him.

All this time, the author of call of the Star Sapphire jewel continued to have her with dreams of power and self-determination, opportunities

The death of Gwen Stacy, 1973



AND... OH, NO... NO...



BUT THE PROBABLY AN ENGINEER...
SOMEONE WHO'S A REALLY
GOOD MAN. I WOULD'VE BEEN
THE FIRST TO TAKE THEM TO
THEIR OWN DESTRUCTION.



Carol Ferris and Hal (Hal) Jordan, 1962

she never being allowed to see her own life and to her relationship with Hal. The continued decision finally caused her appetite to split for one or two things, a masculine fall to show as her woman. It was pointed while her female half could see the womanly desire, she'd been taught all her life to adhere to.

When her male half was successful, it signalled the feminine side to serve Green Lantern, and she did it as the most positive way she thought possible—the girl that on all accounts to choose between her or her sister as Green Lantern, someone that had would choose power over love, as she did.

She didn't realize the depths of Hal Jordan's feelings for her. He had loved her for many years. When they had split on the '60s, he drifted from woman to woman without ever remotely committing to any other as he had to Carol. Just as Hal went from job to job during his life, committed only to the Green Lantern Corps. Hal continued to see Carol. His involvement was to drop the job he got the one after being based in 1961 for her—his job as Green Lantern.

The Hal, and possibly Carol in the beginning, didn't realize the fly-

didn't love her. Carol's subconscious mind was in power; power to let herself show the life she was able to handle. His, probably, was to love her. It was Green Lantern's power, both in the ring and in his heroic image, that the loved and led on to a marriage period. And when she had the power of Star Sapphire and the conscious knowledge of it possible, she no longer needed Green Lantern. Combined with those facts, Hal made a clear break of Carol, leaving her with her power and love with his pride.

Psychological problems also played a part in the break up of the Alan and Lois Loving, but in did someone responsibility. Lois was a woman of ambition, a bright and determined attorney who was successful as attorney Ray Palmer and was an ambition. She did love Ray in the early years of their relationship, and Ray obviously loved her, as evidenced by his repeated proposals. But the social-class barrier and was frustrated with her. In the end, he was, ignoring Ray's constant proposals to marriage.

At last, Ray was able to accept the divorce he had to serve as a woman and as the Alan to look for job. He was happy with the status quo, seeing only joy as he would to fulfill his dreams. He was nothing, but he'd continued rejection of him as fear of her career goals had to leave off her pride. Alan was becoming increasingly secure and determined about his small size and relatively unim-

pressive power and abilities in comparison to his former lawyer. This might work, but he was always aware of a social-class society who attempted to reject her as his spouse. Though she was loved by the Alan and his friend Flashman, they were unable to secure her stability for a number of years.

Ray and Lois were married, but didn't love Ray over after it was out of love Ray with the married her. The love quickly disappeared. Whether it died from incompatibility—meaning it was doomed from the start—or whether marriage changed from earlier love and kind what they had had before then isn't clear.

Alan cleared Ray was to blame for their pricing. Perhaps there was something to that, because during Ray's crisis of confidence that he experienced during the '50s, he became more wrapped up than ever in demonstrating his worth both as the Alan and the super hero and to the Palmer the scientist—so wrapped-up that he began to neglect Lois, leaving her his ambition and drive did it need any more support from him.

However, the Alan for the breakup must be considered at least equally by him. During this relationship, Alan truly acknowledged Ray's work and accomplishments as scientist at home. She was too busy with her own needs and ambition, but she expected from Ray generally what the scientist give him.

The final cause was Alan's affair with her new legal partner. After

Whooops. Ray's over. Ray and Jean Loving Palmer, 1963



Ray put his entire life on hold during the '60s and wanted most of the known DC interests for a cost he didn't want. Ray found his will making love to another man was not unacceptably strong. His job refused to accept him and pointed her finger at the. From that it might only get worse, and the couple went their separate ways.

So far the trail of romance from the '60s to the present has had not only a disappointment, but often to pain and suffering, either physical, mental, or both. But not every breakup had tragic outcomes to it. In 1966, Johnny Storm of the Fantastic Four, still in the throes of emerging adulthood, made up with Dawn Green, the girl he had been seeing. Temporarily a love again, The Human Torch spotted an action-hungry woman, who Johnny described candidly as "something Dawn Green look like a hot, stalling-driving through the rubble of a wrecked building. He and his partner were later seen at dinner. The woman's name was Crystal and that she was one of the smart, gritty, city-empowered ones called The Defenders.

While Johnny and Crystal got to know each other, they began to develop romantic feelings for one another. Crystal, though looking like she had been married in the Great Refuge of the Subterraneans, and, as a result, was very insecure and skeptical to those she perceived as authority—Johnny included. She had been taught that it was a fight, though, so she was as aware as the Phoenix Boy, joining him to see Johnny and even replacing her for a time during her "dark days in love."

Johnny had a great deal of attraction to Crystal, and her appearance initially probably headed a post-adult relationship. He was a group consisting of an older woman, a future figure, and a big-brother type. It's more difficult to analyze the depth of Johnny's feelings for Crystal, but he was concerned and honestly couldn't have allowed her to stay with him if she hadn't felt attracted to him.

The final crack the couple experienced turned out to be the beginning of the end, though. In 1970, Crystal was forced to return to the Great Refuge because the conditions in our atmosphere were of being her, and she had been used to a city environment of her hometown.

Johnny later found her surviving as a machine, puppet to the villain Draxler. Not she could see future with Johnny after he freed her from



Johnny Storm and Crystal, 1968

demons because of her political allegiances and because she had to do her job to control her mad cousin Maximus, who was making out of his pet-like play for power as the Great Refuge. Johnny tried to talk without her, but, by 1970 he could of the end and all of the Great Refuge to be with her, now knowing she had skills for another star.

In an issue of The Avengers, Quicksilver was accused from proven despite the tracks of the outstanding teamwork by Crystal and Lockheed, the giant talking dog. They took her to their lab, where Crystal invited another Patsy back to Earth and the pair fell in love at the prison.

In his introductory Johnny returned to accept this and buried Patsy for Crystal's hand. The battle ended, however, when Crystal got her feet down and chose Patsy.

Though Johnny didn't love her properly, the split was for the best. Just months later, Johnny realized the his feelings for her were only provided sedation and not love, and eventually made peace with her and loved. Johnny and Crystal now has a child and Johnny has found perhaps a more prominent love, and they remain available to work in the DCU.

The longest and most famous courtship in comic book history is, without a doubt, that of Superman and Lois Lane. They have been reacquainted with one another for nearly half a century. But by 1968, their relationship was pretty much the way it had been for years. Superman loved Lois, but was always in a constant to let her see that his constant would make it all through her—among other reasons.

Over the years, Superman has

become involved with any women. His interest has faded anywhere from weeks to months to years. Lois has learned longer than any of the other girls. In that sense, most be the clearest thing Superman has ever learned is that love, however, the reason Superman broke off with all of his momentary girlfriends and loved Lois at some length for years was always the same. He wanted to make a lasting commitment, or at least he said he did, but couldn't bring himself to do so. The Earth-Two Superman, the Superman of the '60s, had to be put into an amiable trap before he would marry Lois. The Earth-One Superman was a maniac, introducing that to marry Lois would make her a target for his enemies, ignoring the fact that, as Superman's girlfriend, she is just as much a target.

For years Lois accepted this, remaining beside the Man of Steel while hoping the big big would come in his arms. Through the '60s, Lois would try to bring things along, straggling along some amary sans (Lois was really the most desirable woman in Metropolis) and so on to make Superman pines to get Superman into marrying her or to prove his love to her. During the '70s, Lois abandoned this behavior and went for the Man of Krypton to make up his own mind while she got on with her life and career. During this period, Lois proved to be the most mature lady of the past, and allowed Superman to work out his anxieties by himself. Superman seemed grateful for this, as he both didn't have to make a decision right now and didn't have to dodge anyone's suspicion to trap her into marriage.

For a brief time during the mid-'70s, when Superman was trying something with which obviously he liked better, he set about introducing Lois as Clark Kent. Lois was very responsive to this, leading eventually to the change that Lois is under the most reliable woman in the world or that the richest known Clark in Superman. But he quickly returned to the status quo and Lois gave a sigh of frustration and goodlyly accepted it.

The more Lois wanted for Superman to make a commitment, the longer he put it off. Finally, in 1982, Lois got tired of waiting. She'd had it now with reporting again and her occasional delusions was strong enough to replace her dedication to the Man of Steel. Lois needed three months.



Superman, Lois Lane, and Lana Lang, 1982. (A Love Defector's)

Superman was shocked by her decision, but put up little protest. He was either the most outside person around, ready to allow Lois her way to marry him or he was severely injured by her choice. The split was amicable, and Lois and Superman remained the best of friends. Lois had devoted herself to her work and has no steady income—apparently all of the assets she had lost from the '60s have less interest now that they're no longer in winning her from Superman. Newsweek Clark Kent had an off-and-on relationship with his co-worker Lana Lang, proving that not all comic book splits have to be traumatic ones.

Under John Byrne's steady reworking of the Superman myth,

the Superman-Lois-Clark triangle has finally returned to what it was in the early days of the Superman strip. Lois wants Superman, but the Man of Krypton prefers to win her hand as Clark Kent. The sexes change.

The majority of the comic-book split's any frustration, though if nothing else, the problems among creators seems to be the latest business move for "good comics." After years of unchanged relationships in comics being the norm, the third way is far preferred and often catastrophic. Creative breaks in the relations between superheroes and their love interests. Any substantial length of time with the same woman or the same man is now the exception instead of the rule.

"I enjoyed it thoroughly."

—Berke Breathed, Bloom County

"Bouncy slice-of-life stuff. (Jim Bricker's) definitely on the right track and bears watching."

—Dave Sim, Cerebus

"The realistic humor . . . is a welcome relief from the hordes of 'concept humor' books currently infesting the market."

—Bryan Uhlenbrock, Capital City Distribution

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FROM
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Wild Cards

By Kim Fryer

The adult world used to view teenage mutants as a horror, leaving it to older human predators, people who could kidnap, a woman who can never be overfed for skin repairs, a man who flies—and sings, among them. Those who die, 90 out of 100, are said to have chosen the black spots. The rest out of the six who remain are helplessly deformed and have claims to the police. And those run out of a hundred who have gained humanoid super powers, have chosen the red.

This is the premise of *Wild Cards*, a comic novel edited by George R.R. Martin, a Hugo and Nebula award-winning novelist and story editor for the *Futuristic Zone* TV series. Although the novel is primarily science fiction, most of the characters are anti-superheroes. What their powers are, how the powers are used, and how the rest of the world reacts to these super-people (and their deformed counterparts, the "jokers") are sketched throughout.

According to Martin, *Wild Cards* is similar to a shared world anthology, which is composed of stories by different authors sharing characters and a common back ground. In *Star Wars* Martin calls *Planet World* by Robert Asprin and Lynn Abbey "the grandfather" of shared world anthologies and said he used it as a guide in formulating the framework for *Wild Cards*.

"The premise of a shared world anthology—and this is something that is new to genre fiction, although it is in some ways old for comic books—is that all the characters live in the same universe, in the same world, and you're free to become other people's characters," says Martin. "What we want to do with





Art Boy, the fatted World War Two flying ace. (Photo by Society Features)

SOCIETY FEATURES PHOTO SERVICE

Bill Cardo is to take it one step beyond with the "novel novel" concept. Not only do we have a fictional world, we will add books to have a certain unworking plot or theme, so that the stories build on each other. When you finish them, you have at least some of the feel of having read a novel—you'll have, in a word, that will be more than the sum of its parts. You wouldn't have read just a bunch of individual short stories that will have kind of gross melodrama. It's a new form. We've got experimenting with it and learning as we go along."

The novel is composed of 10 stories in 11 series. "30 Minutes Over Broadway" by Howard Hughes, "The Snapper," by Super Galaxy, "Witness," by Walter Jon Williams, "Degradation Rights," by Malcolm Goodson, "Ball Lines," by George B. K. Martin, "Trans-Operations," by Victor Milan, "Down Deep," by Edward Bryant and Leslee Korman, "Group," by Stephen Lough, "The Lonely, Dark Night of Fearless," by Lewis Shiner, and "Comes a Builder," by John J. Miller. The stories are a mixture of action fiction and super-heroism, though the latter is a term not used anywhere in the book.

"There are two reasons for not using the term 'super heroes,'" says Martin. "One, it was never understood that it was a co-terminus of Marvel and DC. And two, the name is about people with super-powers, not necessarily super-heroes. What we're doing with these projects would be in the center of their lives—and who has the job title of 'hero' anyway?"

They are characters who display heroic actions and have occupations like doctors, teachers, businessmen, and other things."

Martin says that the idea for Bill Cardo developed from a super-hero who played games, Superworld. "It all began when a member of us as a group started playing a role-playing game. We had a very loved comic book—I read comic books since I was a kid and collected them and loved the super-hero archetypes, but I had never had the chance to write them. They are so much fun as playing this game, and many people created characters, very interesting characters, but they wanted to do more with. We were putting a lot of creativity into this game—it was nearly frustrating for these people not to get some money out of it. So I came up with the idea of doing a shared world anthology and get together a group. I knew there



been been some books based on role-playing games. They're usually very bad. So we had to change things around considerably."

The Adventure group, those who were accustomed to developing the concept of Bill Cardo and arranged the skeleton of the plot, with Martin, Goodson, Milan, and Williams. According to Martin, other readers were invited to sit on the basis of their interest in comics. Harper is the editor and Bryant a columnist for Mile High Comics, the newsletter of the well-known comics distributor. "And Right Zeleny has always had a secret ambition to write 'Sub-Mariner,'" read Martin.

Bill Cardo covers the span of about fifty years, beginning in 1946. This is basically to accommodate Nitegazer's lead story about a chevron named Lebon, eventually as he begins to stray. In that story, 1950, a WWII fighter pilot and one of his own comic book, inadvertently causes a bomb, developed by an alien race and in the vicinity of business interests, to explode and shower the world with something named the "acid seed virus" by Keith Robinson.

As the novel progresses, it is discovered that the virus has

developed by the Russians, who are generally needed to survive. The Russians wanted to observe the effects of their hand work without endangering those of their own species and brought the virus to Earth. However, one of the human race is affected. A kid those who are, pilots and comic books, are created more or less as parallels by normal humans. It was this concept, super-heroes in the "real world" and how normal people would react to them, that fascinated Martin. He was rather distressed to find the same concept in Alan Moore's "Watchmen." "I'm reading Watchmen, Watchmen is fabulous. In some ways, it's doing many of the same things we're doing in Bill Cardo, which I love. At the same time, I wish [Moore] had waited a few years. It's really weird—there are things coming out simultaneously."

Most of the upper heroes in Bill Cardo differ from those on conventional comic books. They don't wear costumes. Most don't fight crime. And most have civilian powers rather than physical ones. "I think that if you're going to justify super powers in a serious-fictional manner, you have to rely on science. Some of the things done in comic books simply violate the known and proven physi-

cal lives, so you have to deal with that. There are certain limits to human strength. You didn't have someone as strong as Superman. Or even the Thing. Now, people at the same way of getting around that in a plausible way—human strength. If you have people picking up things with their hands that are too heavy, you run the risk of being stupid and avoiding responsibility. What can you pick up with your usual intelligence? What is the limit there? It's harder to fix. We do have people who have physical power, although the justification for all this—if you go into the details of particular cases—most of it works better in prose than in short fiction. You try to do comic books and you come up with what Marvel did? Laid way lines and costumes floating in the air?

Martin also thinks that Wild Cards differs from conventional comic books superheroes in that the characters are allowed to change and grow. "I'm not interested in doing a traditional type of story where you have guys out and his adventures and kind of can be around still, at the end of the adventure, comes back to where he started from with all their being changed," says Martin. "When one of our characters

dies, he's dead." Martin also pointed out that the characters in the book age. In the comic part, over the course of the story years. "They're not going to do Peter Parker. When I began reading [about] Peter Parker, he was older than me. Now I'm 38 and Peter Parker is still in college. He's dropped out, but he's still of that age. It's very obvious that time works very oddly in comics."

Wild Cards is scheduled for release as a fantasy of 1988 in a paperback from Bantam Books. It will be 480 pages, reading for \$19.95. It is also the first novel in a series of books. Ken Akers, to be released in April, consisted of nine stories, two by newcomers to the series, Pat Cadigan ("By Last Year") and William Simmons ("It Looks Could Kill"). The rest are penned by Sherry ("Princess From Hell"), Johnny ("Ages to Adam"), Miller ("Hell Part Deux"), Miller ("With Friends Like These"), Williams ("Like the South German"), Martin ("Water's Chalk"), and Stockpore ("Relative Difficulties"). The third volume, The Lord's Wild Cards, which will bring completed at this point, "is an interesting experiment," says Martin. "I don't think it's ever been done before." ■

of the action in this novel takes place within 24 hours, with each of the six stories arranged in chronological order. For instance, chapter one takes place at 7:00 a.m., chapter two at 8:00 a.m., etc. "It's like a Robert Altman film in prose," says Martin. The authors for this novel are Martin, Miller, Stockpore, Sherry, Miles, Brown and Harper. None of the stories will be told.

Although the poem Martin has signed only a three-book contract with Bantam, he anticipates the Wild Cards will sell well enough to warrant more books in the series. The comic book version he'd like to try. But future novels are Alan Moore and Chris Claremont. "There is very talented art Wild Cards," says Martin. "He came up with some characters and some very interesting concepts. But his schedule was too busy to allow him to write a story for our comic book needs."

According to Martin, there is also a deluxe limited edition of Wild Cards done the real, with black and white illustrations. "We are discussing with comic book companies the possibility of producing a comic based on Wild Cards," says Martin. "but nothing is definite yet."



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AMAZING READERS

NANCY A. COLLINS
Author, Lt

Comics On 180

Congratulations on reaching your 100th issue, and what better way to celebrate it than by honoring both Kirby, the forgotten leader of the House of Mice? I must realize that my original love of comic books was Kirby's art was in the early 1940s, when he was producing the Fourth World series for DC, along with The Green and Silver. It's my hope, as a young fan, that you could not figure out what all the fuss had was about Kirby. I found his artwork really unique, if not out-out-right the *Antique* way had ("What about me, young fan cool Harvey Lockman?"), and the plotting too consistently consistent for a young reader with only a dollar in capital on hand. It wasn't until I was older that I discovered the greatness of Kirby's early *Antique*. Your words and become aware of The House of Mice: Kirby's influence on the modern comics field is beyond me ability to recount. Probably the only person who can even come close to Bruce's it's amazing to see a young fan writing about a man who he used to love. It's so exciting and you can remember when you read me just another Kirby story! Hopefully, Marvel will eventually come to its corporate senses and give Kirby the credit he deserves. Even though it's not really possible for Marvel to lose in court, what would happen if they ended up being successful? Some form of monetary and non-monetary character? This was a corporation was 100% of the time.

TIM DUNNARD
Simple, TX

Henry The DC

The time is to address you about everything and everyone. Since your magazine comes just about everything and it read by you about everyone,

figured this would be the best place to state my opinion. I know that they are only my opinions and might not be shared by anyone else, thanks!

First to address the Kirby/Marvel issue—*THANKS!!!!!!* to Marvel! Can you Kirby, you creator genius! Give the *Antique* a gift and credit it! just about some of the whole issue— I love Kirby's creation to being in the public first, then to Kirby, this is *Antique*! As I understand it, all that Kirby wants are his original work back along with credit when credit is due. Is that too much to ask?

Next subject is *Antique*. Marvel's New Universe—*THANKS!!!!!!* Don, doll, doll, nothing new here—*Antique*

Worries, a few *Antique* up-off, two more new *Antique* books, and a combination Superman/Green Lantern up-off, nothing original here. Why create more *Antique* characters? Why are there *Antique* characters? I like, like, like! I'm—yes, like DC is doing! Back up it's good, it would be to ask Marvel what is wrong? Why can't they get any good writers or ideas? Or is this a *Antique* issue? With the Kirby/Marvel issue—*THANKS!!!!!!* the coffee shop. DC not only would be coffee, but they could get a job or two! The characters like the *Antique* Guard, remember the letters that were received by the *Antique* with relative ease? Just *Antique* should not be full green. These guys are heroes too, and the potential for *Antique* is opening like a *Antique* the road. But let's not go too far, it would be a *Antique* of *Antique*.

Up next and second to my next topic, DC Comics (you). Thank you, DC, for *Antique*, for a *Antique*



STEVE DITTMER

to leave from a pair of stiletto sandals with his legs spread, saving a huge hole in his pants and by squeezing his legs together, and smashes an entire city inside with but a single foot! — This is the Man of Steel I hoped to see again!

It did happen between our hero and Lois Lane. My guess is that the Powers That Be at DC Comics, having read knowledge of what's happened and seeing the high degree of selling-out demands—i.e., all of Byrne's letters and horoscopes were so dedicated to casual delight as they were to lighting certain gay services in the thought of Byrne writing Superman and tell Byrne good-bye that they'd not have any of those going on here. DC Comics were a little creepier.

Oh, Al! Sorry, that's who you're talking about. I mean that the guy who agreed to Byrne and Gendron working together should take a cut in pay.

With all these news-related theories, what if David could have been the longshoreman of a newspaper, a powerful patronage to Superman at Al's expense? It's only a couple of pages of printed nonsense.

KERRY HALL
Cleveland, OH

Sue Creativity Credit?

After I finish the letter, you may say what you like about me and still say

nothing, but I would like to add my two cents about the Kirby-Marvel problem. I am all in favor of both Kirby getting back out of the art he did for Marvel, but if I understand the situation correctly, Mr. Kirby was never wife-crediting (RIP) to either Stan or Jerry. Marvel chairman Joe Spina, Mr. the Publisher Roy, and the Hell, it is because of this that I have thought of this problem. I think Kirby is a great man and a fine man. For me one thing the contribution he has made to comics, but under circumstances that I feel that Marvel should get back out creatively right. After I writing in this column I don't know if I should be more aware of certain Marvel's character? I'll be doing so with those rights, they'll be so well that happy to give the picture. In fact, if I am writing, I will go out of my way to get a story of my fellow fans as I am writing up. I have always enjoyed Mr. Kirby's work, so I am writing, that I want to make up for my mistake.

On other paper lightened things, I want to thank you for the information David Macauliffe. I really enjoyed his work on Cleveland and have made a conscious effort to credit all of the work he has done in contact to the publisher, you said that the old issues of *Justice League*, *Master of Magic*, and *Star Wars* I would appreciate if you would give a name number of the company so that I could add them to my Macauliffe collection.

However, my favorite part of *Justice League*, PDC was Paul Cushman's

review of the New Universe titles. In the most part, I agree with his opinions, most things I do not reading *Ms. Nightshade*, *Justice*, *JPPT*, and *Star World* I like to give my own 100% of last few issues to my good friend, but I agree. The *new universe* and the *Darkblue* series were so bad that they didn't even deserve that. It things say as they are now, by your sign will be reading only *Justice* *D & P* I put it right. Though, the New Universe is a long way to continue Marvel's 15th anniversary.

• **Sign away**, and also do with a certain reverence, as reported in the Comics Buyer's Guide, not too long ago. And some proper recognition for its creators, some complete ownership of them.

PETER JENNER
Houston, NEW ZEALAND

Says It All

Well, I know the exact amazing thing about the comic book industry. The book was not Marvel's legacy. Take Superman (Dynamite's) attack on Chris Claremont's book, incidentally, in the previous issue in 20 years. I would love to always show up such history or was it just too good?

If you mean to read your history books, you'd see them listed with examples of people being attacked or retained for long periods, as perhaps you've forgotten that my friend Jim did for that reason. As for the politics and creation side, a mutation is a trick of nature and a mutation is a new life form. Also, the only person that drinks Ben Grimm is the staff of Hellfire in Ben Grimm.

Finally, a couple of nice points to DC. The FF were adults when they gained their powers, not kids and interdimensional.

2) The whole alternate universe has been used so many times it's not just something Claremont has brought in from the back pocket.

Oh, yep. One last thought on the Kirby/Marvel thing. I agree that Michael Willson's article in *Mid-Mag* *Flare* is just a yep!

• **Are there** that are actually complete the *Rebellion* to what's happening in a *Rebellion* isn't much greater for itself, doesn't it? Oh, there, that I may say every issue to *Amazing* *Worlds*. I do not enjoy your books, normally, address your and well-meaning equipment.

Well, if you could just channel the money you put into one of these reviews, you could probably have up a lot of something.



DON ROSA'S

INFORMATION CENTER

This Issue: • **Kryptonite** • **Early Marvel**
Send Us Questions, Answers, Or Comments To: DON ROSA, 900 WOODLAWN AVE., LOUISVILLE, KY 40269

Welcome to Comic Reader's oldest institution, "The Information Center." Since this column's first issue, The Comic Reader, answers to readers' questions have not been over 20 years ago. I decided I couldn't let other magazines go on bringing this venerable old column to the pages of *Amazing* *Worlds*. Many All readers may be familiar with "The Information Center" ("I") from this point on, so the first order of business will be to create a bit of a long history.

This column "IC" is a direct descendant of a question-and-answer column originated in the early 1970s by Rich Dennis in the pioneering comic fanzine *Comic World*. Dennis eventually switched his information column to the newly-published *The Comic Reader* and continued answering readers' comment queries and *Rebellion*'s Mail, long a major component of this fanzine, long over the years in *The Comic Reader* (1979-85). By 1985 it was again time to relocate, so Ray reprinted the column in issue #6 of the *Reader's Digest* (Comicbook *REDC*), a fanzine which was the best part of both the *Comic Buyer's Guide* and the *Amazing* *Worlds* of the 80s and early 90s. Ray wrote the "BCCC Information Center" from *REDC* #10 to #102 and during these years I became one of the main contributors of letters and ideas. Finally, Ray left it to me to move on and in 1991 started "IC" over to me on *REDC* #106. I am pleased to supply answers to questions for the next 40 years of *REDC*, and during this time you write an "IC" answer "for the first time" in *Comic Buyer's Guide* for Comic Reader. In 1993 *REDC* published its monthly near-20-year-of-continuous-publication. And in *HW* I was named as "comic" "IC" back in earlier issue of the *Comic Reader* from published and edited by Jerry Enders and Michael DeCristoforo's beginning with *HW*. Since I was again invited to write an "IC" answer for the revamped and revised *Comic Buyer's Guide*, but I shortly decided to quit *CBG* because of a lack of interest on an advertisement. Instead, I wrote your column, may like other reviewers read a jumble of stuff, but otherwise, the lack of thoughtful mail clearly indicated that the *CBG* readership was more interested in the commercial aspects of the *Amazing* *Worlds* than in my editorial opinions than were the readers of *REDC* or *TIC*. So this history on *REDC*, *REDC*, *REDC* or *TIC*, and here we are.

My gratitude for being *Rebellion*'s official "Answer Man" will continue with an intensive knowledge of all aspects of comic book history. I don't do things any reader's comment is no greater than the average old-school fanzine collector. What I fall back on is my fairly extensive collection of comics, numbers, and over 30,000 related sets of comic periodicals taken back to the late '60s. The results may be a little deeper of one-stop-shopping in going directly to the source for answers to your questions. And if that doesn't do it, I'm at least ready to complete a list of what you always may be grateful to getting my help.

I also don't bring to this job an enthusiasm and joy about comic and a devotion to helping Comic Reader's readers. I'm always a pleasure to answer what's not a member of the new "Fifty Years" generation of collectors that such books display a sacred sense of values that has overwhelmed and outgrown the original spirit of collecting old comic books for the aesthetic pleasure they provide. I think that if I can help fellow collectors research their various queries I can help them find for themselves the answer to the ultimate question, not of "How Much Is It Worth?" but of "How Good Is It?"

Therefore, if you comment about the history of some old superheroes, the death on the cover of your favorite costume, the case number where this or that occurred, or just the odd story of a heroic deed, I believe you can enjoy my work, just drop me a line and I'll try what I can do, with a little help from my friends. And if you, yourself, maintain some idea of your own personal mission, please let me know that you might have an hand to make you to supply some future columns with help in the *Amazing* *Worlds* or elsewhere, that, perhaps, trying to make a profit off of my help by being multiple copies of the latest issue again.

So welcome to this column's leading. My services are at your disposal.

The remainder of this particular installment is made up of questions sent to me over the years as well as *Comic Reader* readers' "I Hope They'll Find It" items.

• **Earl Greenlee, Jr.—Cleveland, OH**
In what stories have G.O. White, and Jewel Kryptonite appeared?

How about Jewel Kryptonite? That's the other main line in my collection, through some of these more odd way items. It's not going to get to you to compile a list which I'll claim to be complete. Let's just look for the first appearances of these radioactive mutants, and then address you and just to make it better come.

An article of fact, Green Kryptonite was introduced in a story which I think is one of the most interesting at Superman's history, but one which was not mentioned probably because it no longer fits the continuity. It's *Kryptonite* first appeared in the form of a red jewel at *Superman* #6 (Nov. 1945). The interesting part is that Superman wears the rock's mask with telescopic vision, thereby peering into our hearts. He was Kryptonite. Just as it was Red Kryptonite's origin, the flight of Red-K's rocket and its landing on Krypton. However, only when he was victorious the Kents finding the rocket down he makes his watching his own origin in a dramatic one-way panel. Superman's mask for the first time that he is not an Earthman and that he powers come from the fact that he's

from artificial color systems! Up and that moment Superman had no idea why he was so much more powerful than anyone else on Earth. Of course, after many years of Superman stories, that discovery by an adult Superman is no longer valid since we're told Superman learned his life as Kryptonian. Superman III was the first appearance of Kryptonite, but an interesting sidelight is that I was actually borrowing (through DeMott's) *History of Comics* and noticed the inclusion of some "New Blue Period" pages of a Superman story done in 1946 by Chester King and DeMott himself with Kryptonite. That's all I know of the color.

Moving right along, Red Kryptonite first appeared in *Adventure #212* (Sept. 1958), when it is described as Kryptonite from the 4th dimension with the potency of regular Kryptonite (Red's a guy in the 4th dimension). In *Adventure #215*, Red K again appears — as Kryptonite from Mars which splits up living creatures into two different being formations. In essence, a semi-psycho-creating Clark Kent and Superman! Red K finally appears in an institutional form as having strong effects only on Kryptonians in *Superman #23* (Apr. '59) — some weird red *Adventure #23* and stuff is mentioned.

What's next? Superman made Blue Kryptonite (actually Blue's Kryptonite) to combat the Blueans in *Superman #140* (Oct. '60) *White Kryptonite*, that which kills all plant life. First appeared in *Adventure #260* (Dec. '60), where Superman is taking a mission to the 5th century Gold Kryptonite, that which kills Kryptonians of their super-powers, was first used in *Superman #67* (Nov. '62) though it first appeared in a Superman imaginary story in *Adventure #209* (Aug. '62) — *Mars*! *Iron Kryptonite*, that which doesn't do much of anything! (1964?)

It influences the mental powers of Phantom Zone prisoners when the victims want to go anywhere in *Action #26* (Mar. '64). *Silver Kryptonite*, which is called "Silver Kryptonite." (I better mention to first (and only) appearance in *Jimmy Olsen #78* (July '59), though it was, as Dan Lothman would say, "Only a joke."

How was White Kryptonite formed?

As with Red, and perhaps Gold, White K was formed when a flock of glass of Green K entered passed through a "separation space field."

Outside of Green, Red, Gold, White, Blue, Jewel, and Silver, have any other types been introduced?

As I recall from my years as an adult Superman fan, the only other types were a few joke ones such as Red/Green or Red/Gold or some such. Good, what two Kryptonite mutants called and fused in outer space. They had probably become confused and disoriented after starting a "separation space field."

(Let me add anyone here for a moment — *Kryptonite-K*, which gave super-vulnerability to non-powered Earthlings, was introduced in *Action #24* (Feb. '60), wherein literally the Superest first appeared. Anti-Kryptonite, which is *glorified* non-powered Kryptonite, was what the *ground* of *Star City* was (I believe *Star City* was thus first played in the Superest world in *Action #22* (June '59), though it was used as such for several years thereafter, and finally in *Jimmy Olsen #92* (Oct. '60) — *Star City* and anti-appearance of *Blue's Red Kryptonite*, which of *Jimmy Olsen's* the same way Red K *glorified* Kryptonite. That's it for the kinds of Kryptonite created,

for the record, with a small "K" only when not produced by a color, e.g., some Kryptonite, for Gold Kryptonite. Be well, and, of course, thank you as the *Chicago Manual of Style* and I'm having a hard time believing that I can remember a name! —AMT)

Aloud when did DC stop using non-Green Kryptonite, and why?

I'd guess that it was the same time DC tried to stop using Green K as well. Superman #23 (Jan. '71) was billed as introducing a "new look" for Superman by "renewing him to progress." That's exactly what happened the next, hoping it would mean only the continuation of some of the better aspects of the Superman legend (such as super strength, super cost, super heroism, etc.) About the only thing that occurred was the elimination of Kryptonite from my favorite parts of the legend! The story, by Danny O'Neil, involved a dark routine at a lab which made all Kryptonite on Earth inert or powerless to affect anything. I don't think up Superman was quite restricted from that story-line. "One look," had *Starline* Green Kryptonite since, not as nowadays, though rarely.

(My guess, although this was *pre-1960* before DC's recent revamping of the Superman legend. Now only one piece of K exists on Earth, and I believe that it, which Red's changed by the time that was *pre-1970*.)

After Star Lee decided to stop writing everything, who was the next writer of a Marvel superhero book (was it Roy Thomas?)

Long before Roy Thomas joined Marvel, Stan Lee had "submitted" in writing the super-hero comics by the same folks who had helped in writing all those "Joe-Matthew" monster and madman. Amazing! Jack Kirby and Steve Ditko are said to have co-created (at least) all the heroes they drew. Also, there was Robert Reynolds and Stan's brother Larry Lieber (and even some thing Stan Lieber). It's made a guess and say Roy Thomas was the last person other than Stan to be given solo writing credits.

After Kirby and Ditko, who was the next artist Marvel hired as a super-hero artist?

I'm beginning to wonder if you're under the impression that Marvel Comics were born along with the Fantastic Four and Spider-Man. Kirby and Ditko had both worked for DC Comics. For years before the birth comics began in 1961. Then, three or four people provided the earliest adventures of most of the new heroes, but they were *not* other artists taking their work, like Dick Ayers, Joe Statton, George Roussos, Art Brezsky, and George Bell. The first artist to pencil (creation of a Marvel hero other than Kirby or Ditko) was, I'll say, Don Heck or Roy Lee in *Books of Suspense #8*. But all these folks had worked for Marvel for a long time and some were "hard" just to work on a super-hero comic.

What was the last comic book that Stan Lee did the regular script of (not counting the recent *Silver Surfer* special)?

Lee resumed solo writing credits the longest on his last two top-covers. His final *Fantastic Four* was #215 and his last *Spider-Man* was #61, both covers dated Aug. 1982.



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